Kine WEEKLY

U.S.A. SEES U.K. AS RIVAL

See page 3.

Taylor
"BATAAN"

Skelton · Ball · Kelly
"DU BARRY WAS A LADY"
in Technicolor

Skelton · Powell
"BY HOOK OR BY CROOK"

Taylor
Laughton · Donlevy
"CARGO OF INNOCENTS"

Beery
"SALUTE TO THE MARINES"
Technicolor

THE GREAT WALTZ"
Record-breaking Re-issue

Donat
"ADVENTURES OF TARTU"

S---N---
---ROUGH---

The fifth blackout winter is no problem for Friendly showmen . . . their box-offices will be lit up by the same blaze o' glory M-G-M gave them during the last four —but bigger and brighter than ever!

Garland · Heflin
"PRESENTING LILY MARS"

Rooney · Garland
"GIRL CRAZY"

Rooney
"THE HUMAN COMEDY"

Crawford
MacMurray
"ABOVE SUSPICION"

Laughton
"THE MAN FROM DOWN UNDER"

Definitely a Winner

THEY MET IN THE DARK

proven great Box-office success at the LONDON PAVILION

SUNDAY DISPATCH
"... take my word, it's jolly good entertainment." —*Harris Deans*

THE STAR
"... The plot becomes more and more mysterious ... just the quality for a mystery story." —*A. E. Wilson*

REYNOLDS NEWS
" This is slick, well-acted entertainment." —*Joan Lester*

EVENING STANDARD
"... James Mason is sound; the rest of the cast make the most of an exciting adventure story." —*Mary Hunt*

DAILY MAIL
" ... Joyce Howard suggests terror and innocence in an attractive and original way ... " —*Paul Tabori*

SUNDAY TIMES
" ... a neat spy piece, exciting ... " —*Dilys Powell*

SUNDAY GRAPHIC
"... a pleasure to observe ... all small parts filled by very good performers ... " —*Moore Raymond*

DAILY FILM RENTER
" ... definitely on the big and bright side."

THE CINEMA
" Action packed instance of first-class espionage thriller."

KINE WEEKLY
" Topical story, imposing cast, exciting climax, star and title values."

A MARCEL HELLMAN PRODUCTION

STARRING

JAMES MASON · JOYCE HOWARD · TOM WALL

WITH

PHYLLIS STANLEY · EDWARD RIGBY · RONALD WARD

ATOGRAPH WEEKLY, 21/10/1943.

Kinematograph WEEKLY

o. 1,905. Thursday, October 21, 1943. Vol. 320

The BACKBONE of screen entertainment
WALT DISNEY PRODUCTIONS

RITISH FILM CHALLENGE TO AMERICA

U.S. Government Warning

UOTA ABOLITION AS PEACE-TABLE AIM

A CHALLENGE to the American film-producing Industry is seen in the high quality of British films, according to a statement issued by the U.S. Department of Commerce which was issued in Washington on Monday.

Despite war time production difficulties, says the statement, British films are showing marked improvement in entertainment quality.

Hollywood is warned that the toughest fight of its history lies ahead in the post-war days, when the British will be its greatest competitor in world markets.

The post-war scramble for film domination is going to be a stiff one, according to the U.S. Government statement.

The report advises that it would be better for American films if the quota in England were abolished and all product sold on its merit, thus creating equal opportunity for all films.

That a move will be made by America to secure that United States films are allowed free competition with British is suggested by Fayette Allport's statement in an interview that "an open market based upon competitive ability should be one of the subjects to be discussed at the Peace-table.

Two special points emerge from this suggestion.

If the support of the quota is to be withdrawn from British film producers, British producers must be unshackled so that greater studio space and a larger labour allocation be granted them.

To have to face unlimited American competition with one hand tied behind, as must be the case if greater facilities are not granted, is to ruin the chances of an Industry which has carried on courageously during a very difficult time, with a large measure of success.

The United States Government's recognition of the outstanding quality of current British films and the plea for an open competitive market reads rather like special pleading when it is realised that these same British films are not being screened in America, although copies have been sent over with a view to distribution. Durng the current year no British film has been bought for U.S. markets.

ANK SILENT N PEACE LANNING

Kine City Correspondent

ARTHUR RANK, at the annual meeting of Odeon st Thursday, refused to be rawn further about his postar plans for obtaining shop indows abroad for British films after the war.

There is nothing I can usefully at the moment to what I have ady said in my annual statent to shareholders," he lingly told me after the meetin answer to my enquiry for e information.

here were only a few sharelers present at the meeting, and apparently were not suffitly interested to ask questions. he meeting, in fact, must have a record for shortness for the on.

r. Rank did not read his statet which appeared with the nce sheet, and the meeting was fined to the formal business on d, which included the re-elec of J. A. Callum and E. T. Carr directors.

he accounts were passed unaniusly and the board congratuon their good work during past year.

Past Favours Recalled

th Trades Council, which gave erial assistance in the reopening of Scala after the blitz, reminds management of its efforts in a proagainst the recent imposition of insed charges for children.

The Bombed Churches Expedition, now touring the country, and sponsored by the Congregationalists, shows plans of new churches resembling from outward appearances the structures of paper kinemas.

£350,000 FOR CHARITY

S.O. Tax Receipts

OVER £351,728 was paid over to charities for Sunday opening receipts for the year ended March 31, 1943.

This is revealed by a study of the report of the Comptroller and Auditor-General on the Cinematograph Fund account for the period, which shows that £18,512 was received from licensing authorities under the Sunday Entertainments Act, 1932, as compared with £16,064 in the preceding year.

Of £11,481 paid to the British Film Institute, £1,500 represented the balance of a grant of £9,500 for 1942. The remainder represents a grant of £10,000 for 1943, and included £700 for further expansion of the National Film Library.

U.S. KINEMA BOOM

Tax Receipts Doubled

How tremendous is the war time boom in the American kinema may be judged from the fact that in 1941 U.S. film corporations paid almost twice as much in taxes as in the previous year.

The total receipts of 2,561 companies with taxable incomes was £223,000,000, their net income was £23,520,000, and the sum paid in taxes was £6,130,000.

The number of admissions per week in America is well over 100,000,000. In Britain admissions are about one-quarter of America's.

Staff Objection to Xmas Day Opening

Service chiefs at Plymouth, having both asked for kinema facilities in the city on Christmas Day in view of existing war conditions, the Watch Committee has resolved to recommend the City Council to allow the kinemas to open on Christmas Day for the hours now permitted on Sundays.

This will be an innovation so far as Plymouth is concerned, but the proposal is not looked upon favourably by the staffs, a spokesman for whom refers to the hardship caused by the depleted staffs, and claims that kinema employees are entitled to one day's holiday a year, and especially Christmas Day.

At a meeting of the Clapham Ratepayers' Association, when the replanning scheme for Clapham was disclosed, it was pointed out that there had been made ample provision for the building of new kinemas, and this was welcomed.

Film Quota not to be Jettisoned

Board of Trade Assurance

A DENIAL that the Government intended to remove the quota regulations regarding British films was made by Hugh Dalton, President of the Board of Trade, in the House of Commons on Tuesday.

Mr. Dalton was replying to a question by Captain Cunningham-Reid, who supplemented his question as follows. "How does the Minister reconcile that answer with the statement made recently by a Cabinet Minister when he said that there was open competition in the International film market free of barriers such as quotas and monetary restrictions and other artificial nourishment for the home product, or is that another of the many mistakes that were made by the Minister of Information (Brendan Bracken) when he was in America?"

Mr. Dalton: "I recognise the quotation which came through the Press during the period when the Minister of Information was in the United States. Mr. Bracken informs me that he was quite incorrectly reported, and that he said nothing of this kind at all."

George Buchanan: "Is he ever correctly reported?"

U.S. Day Bombing

Sensational Pictures on BRITISH MOVIETONE NEWS

Thursday

KINEMATOGRAPH WEEKLY
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GINGER

SOMETHING very serious is happening to the British Film Industry. It is unprecedented that a day or two after the President of the Board of Trade publicly states that we are making better pictures than ever before, the American Department of Commerce should warn Hollywood to prepare for the toughest fight in its history after the war, because Britain will be its greatest competitor.

Perhaps it is hardly necessary to remind our leaders that compliments like this have in their train a very considerable burden of responsibility. The two expressions quoted are obviously sincere, but their true value will only be realised if we treat them as a rather pleasanter encouragement to supreme effort than our usual goads.

They are, in fact, a dose of ginger calculated to inspire those charged with the main direction of our activities to further and stronger exertions. Most of our shrewdest executives know how to take the buffets of fate; it may be that they are rather less familiar with the treatment which does not grudge a little jam with the pill.

Nevertheless, it is the pill that matters. We have to be realists to-day in order that we can contribute to the world of to-morrow a service which will not only maintain the standard we are building up but do so in such forthright manner that the world will have to acknowledge it.

But a few kind words, however welcome, are no more than a friendly slap on the back. The work that lies before us has still to be carried to a practical stage, for what we hope to achieve in the post-war world will not be the result of what we are doing now, but of a continuing advance. And to make good pictures is not enough. Our struggle is going to intensify until our ability to secure adequate remuneration for our enterprise is shown to be as efficient as our studio work.

Long Shots

OUR Industry is not particularly noted for its ability to sink sectional differences, but we had a highlight last week illuminating what we can do in the way of unity when we set our minds to it. I do not know exactly how many sat down at the lunch to R. C. Bromhead last week, but I am sure that there was only one idea, and was a wholehearted desire to show what they thought of a man whose greatest achievement has been an entirely selfless one.

IT is hardly enough to say that every branch of the Trade was represented. Those present included many old-timers with only a sentimental interest in it—people like Tommy Welsh and E. Pashley Peall—a good many uniforms were to be seen, front bench statesmen, the peerage, the biggest men in the business, not a few in humbler positions, all animated with the one idea of doing honour to the father-cum-wet nurse of the C.T.B.F.

MRS. BROMHEAD was herself a tacit compliment to her husband, for she carries few signs of having 25 years' married life behind her, and, as Hugh Dalton said, we may look forward with pleasure to the celebration of the golden wedding of this happy couple. Their three charming daughters were also present, although one of them, in H.M. Forces, only just managed to get leave.

IT was typical of R. C. that his speech of acknowledgment was almost entirely on the theme of building up the Fund, and he was generous in giving credit to others who had worked with him in making it the sound and beneficent organisation it is. The whole hour or so was undoubtedly a sincere token of appreciation unanimously accorded to one whose whole thoughts have been devoted to people less happily treated than himself.

A CAPACITY for hard work, a quick recognition of business opportunities, and an attractive manner in making contacts, have combined in building up the successful business career of George Rearden, now over here on a business visit, and, as will be noted on the opposite page, to marry Miss Gaunt, daughter of the A.B.P.C. secretary.

GEORGE himself was with A.B.P.C. when it was better known as B.I.P. He was first in the publicity department and later in B.I.P. export. From there he went to Golden Square, where he remained as assistant to Willie Moffatt in the booking department of Associated British Cinemas.

THEN came the chance to take up a post in India under the late G du Bois Shrosbree, and so well did he progress that upon Mr. Shrosbree's death he took over the distributing side of the business. Now his company, British Distributors (India), Ltd., is the leading organisation renting British films over an area which extends far beyond the borders of India proper. Good luck attend him and his bride!

RESTRICTION of air travel over the Atlantic, suddenly announced in New York, threatens the early return of Sam Eckman, who was on the point of departure, and other U.S. executives planning consultations on post-war policy in London. Surface travel is safer than it was, but to people thinking in terms of a few hours by air it introduces a note of tedium.

LAST Monday's M. of I. release, "Workers' Week-end," had about it a touch of the unusual in that it depicted a remarkable bit of self-sacrifice on the part of war workers to benefit Russia's Red Cross. A Wellington bomber was built in the record time of 30 hours, and the bonus received was handed to the Russian charity. The effort is reminiscent of the "communal Saturdaying" of early Soviet days when parties of Russian workers put in many hours for the common good without remuneration.

RUSSIAN visitors to Denham studios last week were given a comprehensive view of the numerous film production processes carried on under the guidance of Spencer Reis. They saw rushes of "Henry V," of the kind of scene that the Moscow Art Theatre loves; excerpts from film showing synchonisation, and a set upon which Carol Reed's army film is being made. They later visited the RKO-Radio unit where shooting was in progress for "Epitaph for a Spy."

PLEADING at Glasgow Valuation Court against increases in rating assessment, Herbert J. Green put forward some powerful facts in support of his case. He instanced the steep rise in labour costs—as much as 60 per cent.—and the high cost of furnishing, necesary through sheer wear and tear. Seats which were purchasable before the war at 22s. 6d. were now, he declared, costing £4 10s. And prices would not tumble down when the war ceases.

MANY people connected with the stage and kinema will be sorry to hear of the death of "Pop" Wright, renowned at one time as the only maker of gymnastic and illusionist equipment in the country. His son, F. C. Wright (popularly known as "Wrightie") is the manager of the Odeon, Camberwell Green. For 45 years Pop made the most baffling stage illusions of the day—handcuffs for Houdini, and the settings for Lafayette, Carl Hertz, Horace Golding and Le Roy, Talma and Bosco.

STRANGE how stereoscopy on the screen still fascinates—and largely eludes—the research worker, be he old or young. Over the Vichy radio recently came news that 80-year-old Louis Lumiere is still experimenting Bandol, hoping to perfect dimensional kinematography. is working practically alone, no one to help him in the buil of his apparatus and, perh absorbed in his pursuit, is able forget for a time his coun woes.

VANDALISM in kinemas in country, which has eng the attentions of exhibitors large number of areas, has broken out in the United St where kinema seats and other nishings are being slashed wholesale manner—worse, if thing, than that attempted in country, to judge from the received from the KINE. New corespondent.

THAT such an outbreak sh occur in a country thous of miles away from our own vides a problem for psycholog Why does a war atmosphere e a certain element in the c munity to slash seating and age property. Whatever answer on the psycholog plane, it is a difficult problem the showman to solve: he w prefer to apply physical means remedy the evil.

WHENEVER logic is applie problems within the film dustry it has to retire baffled most cases. Warrington provi a case in point. On Sundays Ritz, a picture house, runs variety programme, but no fi and films are not screened other kinemas on Sundays beca the Town Council cannot agre allow Sunday opening owing insistence by some members the clause demanding exclusio children.

SO while the Town Council s "No," the borough magistra allow week by week the openin the Ritz for stage entertainme a form of programme for which was not primarily intended. Odeon, too, is also open on o sion for variety entertainment, all recalls the madness of Won land's mentally unbalanced ha

HAD a pleasant visit a day o ago from a veteran of Trade who, like other veter carries his years lightly. Nob meeting Louis Zimmerman, w we last knew in Sterling d would realise he had been a ciated with the Trade for 37 ye but the interesting thing is that is far from finished with it.

EXACTLY how his plans work out I am leaving him tell, but it was good to see again after a long absence vigorous and enthusiastic as e To "do his bit" he has been w ing hard in an armament fac for two and a half years, which not a bad effort for a man in sixties.

WHILE he was machin munitions some of his fi were blitzed, but as it happen all his eggs were not in one bas and there were a couple of ol negatives, which he is now o hauling. I am sure that when re-establishes contact with frie in the Trade Louis will be give good welcome.

THE STROLL

Close-Ups

by

SCREENCOMBER

New Hoofer

prove we have no prejudice gainst alcohol, when taken in ration, it is our custom to sip ld lemonade shandy in the sion of our local, The Mitre. en away in the Surrey woods have been asking ourselves her the British public is suffi- ly film-minded, as a result of servation made by Walter, the landlord. Knowing we are e film business, and, to his t, not holding it against us, onfided that while he seldom to the pictures, he would like e the new cowboy star Ginger rs.

If I Were King

a recent announcement of ound specialist Harold King's National Studio contract we no mention of our early joint iments in refractional acous- Harold and ourselves had d the sound man's bugbear— —to our own purpose, so that itary singer could be made to d like a choir. The experi- s went farther, and we found by running a sound track gh a mild solution of port and oops!—lemonade, we could a deep bass voice into a no.

were not so successful, how- when we ran a soprano gh an undiluted fluid of Navy for though sure enough the developed a deep bass ty, the sound track grew hair s chest which was liable to ne entangled in the projector. shut ourselves off from the after that in the cloistered sion of a nunnery, and Harold t forgetfulness in his fret- It was some years later that ook the fretwork world to its foundations with his revela- of Hitler's underground fret- racket. The particular issue *Hobbies and Handicrafts* in the sensational accusations red, under the title "Pretzels Fretsaws" was confiscated as objectionable to a friendly , for at that time we were ing an appeasement policy. never forgot.

old is generally held respon- for the Albert Memorial he sawed out of old tea and cigar boxes, originally the intention of making a rack for his great uncle.

Secret Weapon

PTURED German newsreels reveal that Hitler's secret on is a dual-purpose fighter er made of *papier mâché*, like anks we used to hear about the war. By day the 'plane ed as an interceptor and r, and by night it can be ed to wrap up fish and chips. *r mâché*, however, is a poor itute for newsprint, for, ding to Noel Coward, a recog- authority among chip connoisseurs, it lacks uet; it is the printing ink that the potatoes that piquant so cherished by the gourmets.

Film for Overseas Services

IN the House of Commons, on Tuesday, Evelyn Walkden asked the Secretary of State for War why his Department proposed that kinema entertainment for the Army overseas should be transferred from the Department of National Service Entertainment to the War Office, and whether the Entertainments Board, under the chairmanship of Lord May, specially set up by the Government to control entertainment and upon which all three fighting Services were dependent, was consulted, and if not, why not?

Sir James Grigg said that the question of the future development of kinema entertainment for the Forces overseas was at present under consideration. The other Services were being consulted.

Mr. Walkden: While thanking the Minister for his reply, has he received an indication from Lord May, President of the Entertainments Board, protesting about the introduction of this scheme, and will the scheme at present under consideration not lead to duplication and a waste of man-power?

Sir James Grigg: I was under the impression that the letter I received from Lord May was a private one.

R. H. Turton: Does the Minister realise that the present position of kinema entertainment overseas is very unsatisfactory, and would he give me an assurance that the needs of the Army overseas will be the only consideration?

Sir James Grigg: The reply to the second part of the question is certainly "Yes." As regards the first part, I know that this question is one on which two opinions are held and very strongly held.

J. Gallacher: Is the Minister aware that some lads of the R.A.F. protested against the ancient character of the films they were getting, and next week they got "Ben Hur." (Loud laughter.)

Quota Amendment

Sir Reginald Clarry asked the President of the Board of Trade if he could state the purpose and intention of the Emergency Powers (Defence) Regulations relating to Cinema Quotas (S.R. & O. No. 1377, 1943).

Mr. Dalton: This regulation was made at the request of the Minister of Information in order to secure the widest possible distribution for certain feature-length war films, such as "Desert Victory" and "Battle of Britain."

Plea for Nursery Kinemas

Should there be a nursery kinema adjoining all general kinemas, for the exclusive use of children, whose programmes would be selected, thus avoiding the screening of films which are not meant for the young?

The personnel of the Lawns C.D. Depot, Beaulah Hill, S.E., think so. They discussed "Films and their Influence" at the depot, and the chief point raised dealt with this question.

B. of T. CHIEF'S COMPLIMENTS

R. C. Bromhead Honoured

LAST week the Industry, seizing the opportunity presented by the silver wedding of Mr. and Mrs. Reginald Bromhead, organised a complimentary luncheon to them, which was an outstanding proof of the esteem and affection in which they are held.

Not only had the Rt. Hon. Hugh Dalton, President of the Board of Trade, come to preside at the function, but all branches of the Industry, united as perhaps never before, attended in support. For they were doing honour to the man responsible above all others for the inception and organisation of the C.T.B.F. and the C.T.P.I., the one project which has touched the imagination of every member of the business. Only the limitations of the building and the war time restrictions prevented an overwhelming gathering.

Tribute to the Trade

Mr. DALTON was unreserved in his tribute to the Kinema Trade. Its members, he said, could be proud of the part they had played during the war in the face of many calls made upon them and the claims of the war effort. They had contributed admirable support to the morale of the country.

Nor did they complain as much as other people had done about the difficulties under which they worked in carrying out service of great national importance. The films of this country were better than ever before, and, in his opinion, better than those of any other country in the same time

They were right to give thought to post-war problems, and there was nothing to be despondent about.

In honouring Mr. Bromhead they were honouring an excellent organiser and an indefatigable worker. The Fund he had built up was able to lay out £400 in its first year; last year it had spent £15,000, and its assets were £140,000 to-day.

The Industry was unanimous in testifying to the work of Mr. Bromhead; to him and his wife he expressed the hope that they would continue to enjoy happiness and health and would continue their activities until they celebrated their golden wedding.

Unity in Support

Further tributes were given in happily phrased speeches, in the course of which references were made to fellow organisers of the C.T.B.F., including Sir William Jury, J. Brook Wilkinson, E. Ayres, E. Pashley Peall, and F. W. Baker

Speaking in support were F. W. Baker as President of the Veterans and also deputising for W. Glanville Hall, M.P., of the B.F.P.A., who was detained by his Parliamentary duties; H. Simpson, President of the C.E.A., S. W. Smith, of the K.R.S., E. W. Fredman, for the Trade Press, and T. O'Brien for the employees.

A Bit of History

Mr. Dalton then presented a memento of the occasion to Mr. Bromhead. This was a handsome silver inkstand, a replica of an historic gift made by James II to the Treasury.

Mr. BROMHEAD, who confessed to being more moved by the occasion than he cared to say, expressed his deep sense of gratitude for the many kindly expressions of good will he had received from all sides, and for the gift, which he and his wife would always treasure.

Many of the kind words addressed to him he felt he would like to take as a tribute to the colleagues who had shared the work of the last 20 years in making so successful a fund as the C.T.B.F. What he had done he had felt impelled to do, for he owed a debt to the Trade with which he had been so long associated. It was the one feature of the Industry in which they worked in perfect unity and in which no discordant note had ever been struck.

IMPORTANT TRADE WEDDING

Miss Gaunt Marries G. F. Rearden

A wedding which links up personalities of the film Industry of the Far East with that of Great Britain was solemnised on Saturday last, October 16, at St. Mary's Church, Hendon. The contracting parties were George Frederick Rearden, managing director of British Distributors (India), Ltd., of Calcutta, and Mabel Gwynneth Gaunt, daughter of George H. Gaunt, secretary of Associated British Picture Corporation.

Following the ceremony, a reception was held at Grosvenor House, Park Lane, attended by a large number of relatives and friends, including leading representatives of the film Trade. Later, Mr. and Mrs. Rearden left for Bournemouth, where the honeymoon is being spent. A number of acceptable presents, including handsome cheques, were received.

The bridegroom is on an official visit from India, having flown back to attend conferences in London. He expects to return there very shortly. The bride for some time has been serving as an ambulance driver in the A.T.S., and, as soon as circumstances permit, the newly married couple hope to take up residence in Calcutta.

Roll of Honour

Billy Dawes

The death in action is officially reported of Flying-Officer "Billy" Dawes, R.A.F.V.R. Mr. Dawes was the son of the late W. C. Dawes, well known London exhibitor, who died last year, and succeeded his father as managing director of the Connaught, Edgware Road, W.2. He had a wide experience of the kinema, and was formerly manager with the A.B.C. circuit. F.-O. Dawes, who was 27 years of age, and leaves a wife, was first reported missing on April 11, 1943.

F/O. DAWES

Six Figure Deal on Mersey-side

Negotiations have been concluded whereby J. F. Wood, one of the pioneer exhibitors of Merseyside, will acquire the Abbey Kinema, Wavertree, Liverpool, from H. Hampson. Completion date is in about a month's time.

KINE WEEKLY is informed that Mr. Wood, who will become the sole proprietor, is paying a six-figure sum for this property.

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., OCT. 21 AND WED., OCT. 27

Thursday

Let's Face It
(Paramount)

Carlton. 10.30 a.m.

Cast: Bob Hope, Betty Hutton, Dona Drake, Marjorie Weaver, Zasu Pitts, Eve Arden, Phyllis Povah, Cully Richards. **Director:** Sidney Lanfield.

Riotous musical comedy concerning the hilarious adventures of three soldier pals who are persuaded by three middle-aged women, suspicious of their husbands, to join them at the home where they rightly suspect their hubbies will be. What happens when these various parties meet has to be seen to be believed, and the fun is non-stop. The picture is said to provide Bob Hope with a grand rôle, ideally suited to his talents, and affording him ample opportunities for gags and situations in the very best Hope manner. Betty Hutton is co-starred with Bob, and she has the outstanding rôle of her career. Many of Hollywood's best-known players and most promising newcomers are prominently featured in the story, as will be noted by the cast. Big song numbers in the picture include the five original Cole Porter tunes, and a couple written specially for the production by Sam Cahn and Jule Styne. Seymour Felix, who was dance director for "The Great Ziegfeld," directed all the dances for "Let's Face It," one of Paramount's biggest musical hits of the year.

What's Buzzin' Cousin?
(Columbia)

Rialto Theatre. 10.45 a.m.

Cast: Ann Miller, Edward Anderson, John Hubbard, Freddy Martin, Leslie Brooks, Jeff Donnell, Carol Hughes, **Director:** Charles Barton.

The picture opens with Freddy Martin and his Orchestra going on a trailer vacation. Rochester goes along as handy man. When they run out of petrol in a ghost town and have to stay overnight in the long-deserted Palace Hotel, the fun starts.

Comes the dawn, and with it four lovelies, headed by Ann Miller, playing the rôle of Ann Crawford. Ann had inherited practically all of the town, rounded up her girl friends, who include Leslie Brooks, Jeff Donnell and Carol Hughes, to help her pay the debts on the property, formed a company with them, and they arrive jauntily to stake their claim and take over. When they find it is a ghost town and that the Palace Hotel is a broken-down, deserted place, they weep bitter tears. But to the rescue come the boys, particularly the band's singer, Jimmie Ross (John Hubbard), who falls in love with Ann on sight.

They fix up the place and try to open it as a night spot, but customers stay away in droves. Then Rochester finds a gold nugget while digging in his victory garden, and people pour into the town from all directions. The Palace Hotel is jumping every night. Merriment and melody go on at a dizzy pace. Of course, it jams things up a bit when Rochester's nugget turns out to be his own gold inlay. However, everything comes through fine, even after a nasty mix-up with confidence tricksters.

Friday

Crime Doctor
(Columbia)

Rialto Theatre. 10.45 a.m.

Cast: Warner Baxter, Margaret Lindsay, John Litel, Ray Collins, Harold Huber, Don Costello, Leon Ames, Constance Worth, Dorothy Tree, Vi Athens. **Director:** Michael Gordon.

As the story opens, a man, apparently dead, is being hurled from a fast-moving car on a lonely country road. Picked up later by a group of youngsters, he is found to be badly wounded, but still alive. Regaining consciousness a few days later, the victim (Warner Baxter) has lost all knowledge of his former identity, and there are no clues among his personal effects.

Helped by the physician in charge of the hospital, Dr. Carey (Ray Collins), the mystery man, who has been named Ordway, after the founder of the hospital, takes up the study of medicine and eventually becomes a famous psychiatrist. His greatest work is accomplished amongst criminals, many of whom he restores to right thinking and consequent respectability.

The thrilling climax comes when it is discovered that Dr. Ordway, in his former identity, was a master criminal.

Tuesday

True to Life
(Paramount)

Carlton. 10.30 a.m.

Cast: Mary Martin, Franchot Tone, Dick Powell, Victor Moore, Mabel Paige, William Demarest, Ernest Truex, Clarence Kolb. **Director:** George Marshall.

"True to Life" is a very lively, romantic comedy with music, and with four outstanding stars in the leading rôles. "True to Life" is Mary Martin's ninth picture since the former dancing school teacher from Texas skyrocketed to overnight stardom by her singing of "My Heart Belongs to Daddy" in a Broadway show. It is the third time she and Dick Powell have been teamed. They were screen partners in "Happy Go Lucky" and "Star Spangled Rhythm." The story concerns two young men who write and act in a popular radio family serial, and whose search for real human interest situations involves them in a romance of their own, which surpasses any story they ever wrote!

Journey into Fear
(RKO-Radio)

Cambridge Theatre. 10.30 a.m.

Cast: Joseph Cotten, Dolores Del Rio, Ruth Warrick, Orson Welles, Agnes Moorehead, Jack Durant, Everett Sloane. **Director:** Norman Foster.

How the German Gestapo seeks the death of an American Naval expert as part of the Nazi scheme of world conquest.

Headlining Joseph Cotten as the American and Dolores Del Rio as a dancer who falls in love with him, the picture is set in Turkey. Cotten has been surveying the Turkish fleet preparatory to its re-armament, and to delay this programme the Nazis decide to kill him before he can take this data back to America.

Orson Welles, as head of the Turkish secret services, endeavours to foil the plot by smuggling Cotten into Russia via the Black Sea. But the Gestapo stick to the trail, and Cotten finds two of his fellow-travellers on the little Greek steamer are Nazi killers. His desperate efforts to elude their murderous attentions bring about the thrilling conclusion.

First Comes Courage
(Columbia)

Rialto Theatre. 10.45 a.m.

Cast: Merle Oberon, Brian Aherne, Carl Esmond, Fritz Leiber, Erville Alderson, Erik Rolf, Reinhold Schunzel, Isobel Elsom. **Director:** Dorothy Arzner.

Merle Oberon and Brian Aherne, in the leading rôles, portray lovers who are forced to put their personal lives aside for the exigencies of war, snatching brief moments together when duty to country permits. She is a woman of high birth in a conquered town in Norway, he a British Commando Captain. They had loved before the war—a love interrupted by the world conflict.

Hated by her townspeople, who suspect her of being a Quisling, the girl is, in reality, an important member of the Norwegian underground. She pretends to be in love with the Major of the German garrison in order to get vital information, which she passes through the underground to London. When the Nazi begins to suspect her, her true love, the Commando, is sent to her little Norwegian village to dispose of the Major.

The lovers meet again and enjoy a brief reunion in the final scenes during a big Commando raid, before the Norwegian girl, sacrificing her own interests, returns to carry on her underground work against the enemy.

Merle Oberon and Brian Aherne in Columbia's powerful romantic drama FIRST COMES COURAGE

Wednesday

Ladies Day
(RKO-Radio)

RKO-Radio Private Theatre. 10.30 a.m.

Cast: Lupe Velez, Eddie Albert, Patsy Kelly, Max Baer, Jerome Cowan, Iris Adrian, Jean Barclay, Cliff Clark, Carmen Morales.

The romance and comedy in "Ladies Day" revolves around Lupe Velez, an excitable Latin screen star, and Eddie Albert, an eccentric athlete playing for a big club.

The plot derives from the frantic efforts of the athlete's team mates, their wives and their manager to break up the romance, because when the athlete is in the throes of a love affair he goes completely off his game.

All this motivates a swift-paced, hilarious film that offers something entirely new in the way of entertainment. The supporting players are all excellent, and the film can be considered an ideal vehicle of amusement.

Henry Haunts a House
(Paramount)

Paramount Private Theatre. 10.30 a.m.

Cast: Jimmy Lydon, Charlie Smith, Joan Mortimer, John Litel, Olive Blakeney, Vaughn Glaser, Jackie Moran. **Director:** Hugh Bennett.

"Henry Haunts a House," the latest in Paramount's popular series of Aldrich Family comedies is described as a rib-tickling spook story, in which the irrepressible Henry Aldrich finds himself involved in a murder committed in an old house. Our Henry, who is under the influence of a chemical which has been produced by the father of his girl friend, the said chemical being supposed to give a human being three times his normal strength, believes he is of the crime. The results of this state of affairs leads to all kind hilarious and exciting complications. "Henry Haunts a House" is said one of the best of this entert series of pictures.

Good Luck, Mr. Yat
(Columbia)

Rialto Theatre. 10.

Cast: Claire Trevor, Edgar Buch Jess Barker, Tom Neal, Albert B man, Tommy Cook, Scotty Be Frank Sully, Douglas Leavitt, B Armetta. **Director:** Ray Enri

The screen play, written by Lou low and Adele Commandini, opens young Oliver Yates, an instructor military academy, on his way t office of the school head to get l lease so that he may join the Ar

He leaves the school in a flurry of well speeches and gifts and to th thusiastic cheers of the hero-worsh boys. To his utter amazement he jected after taking his Army ph because of an old ear injury.

He hasn't the heart to go back academy and face the kids. F nately he runs into an old school who has just been inducted. H takes him to the shipyards, where gets a job.

He finds himself in a dangerous in a very short time, principally b he has fallen in love with lovely Jones, his foreman's daughter and welder at the yards. Inspired by jea Charlie Edmonds, who has been try interest Ruth, spreads the vicious r that Oliver is a spy. One of the that leads the workers to believe is Oliver's intimacy with an old G refugee doctor, though they do not the latter is treating Oliver's ear s he may join the Army eventually.

These events lead to a surprise and plenty of fast action before can clear himself

The Lamp Still Bur
(G.F.D.)

Leicester Square Theatre. 11.

Cast: Rosamund John, Stewart Gr Godfrey Tearle, Sophie St Cathleen Nesbitt, Margaret Eric Micha John Laurie, Joyce Grenfell, John Howard Maude, Mignon O'Doherty, Va Dunn, Joan Young, Grace L Jennie Laird, Denise Vernon, Jenkins, Leslie Dwyer, Watson, Max Eadie, Gordon Althe Parker, Paul Merton, Thesiger, Aubrey Mallalieu, Davis, Brefni O'Rorke, David Patric Curwen. **Director:** M Elvey.

Hilary Clarke, a young woman tect, accompanies her office b

Continued on page 7

's BIG K-OFFICE OGRAMME

TH producer activities at their peak, United ts are confidently pre- ng a flow of first-class es for the coming hs. Following on such ndingly successful pic- as Sol Lesser's "Stage Canteen" and Walt ey's "Victory Through Power," will be Andrew e's "Hi Diddle Diddle," y gay comedy. William ey's first U.A. picture, nny Come Lately," will ly be seen in the West End.

her big winner will be an r picture of exceptional Harry Sherman's lavish Kansan," teaming such id players as Richard Dix ne Wyatt, which is slated lease before the end of the

roduction and nearing com- are pictures by : d O. Selznick (Vanguard —"Since You Went Away," ntic drama of the American ront, suggested by the novel rgaret Buell Wilder. Cast es Claudette Colbert, Joseph , Jennifer Jones, Shirley e, Monty Woolley, Robert r, Hattie McDaniel, Neil ton, Gordon Oliver. John ell is directing.

el Bronston—"Jack Lon starring Michael O'Shea and Hayward, with Frank , Ralph Morgan. Morgan y, Harry Davenport, Osa n. Alfred Santell is direct-

or Rabinovitch — "Three n Girls," a story of the volunteer Russian nurses erved their country on the g front. Cast includes Anna Kent Smith, Alexander h, Mimi Forsaythe. Frank s directing.

dict Bogeaus—"The Bridge Luis Rey," based on Thorn- ilder's Pulitzer Prize novel. ncludes Lynn Bari, Francis r, Akim Tamiroff, Louis n, Alla Nazimova. Rowland is directing.

ucers' Corporation of Amer- "Knickerbocker Holiday," ed and directed by Harry rown. This is a musical on Maxwell Anderson's stage about early New York. Cast es Nelson Eddy, Constance g, Charles Coburn, Ernest t.

y Sherman—The next four ong Cassidy films are "Texas erade," "Mystery Man," per," and "Forty Thieves."

burger's Next.

des the above, Arnold Press- is in preparation "To ver Comes," a fantasy- dealing with a reporter who o-morrow's newspapers to- Rene Clair will direct, and Powell and Jack Oakie will he cast.

inued at foot of next column

Sophie Stewart, Rosamund John and Cathleen Nesbitt in THE LAMP STILL BURNS (G.F.D.)

Continued from page 6

London Trade Show Diary

Wednesday—continued

hospital when he is injured by accident, where she is so impressed by the calm and efficient manner of the staff that she decides to join the hospital as a student nurse.

When Larry Rains, a young factory owner, and his fiancée, Pamela Siddell, are brought to the hospital after being injured at the factory, Hilary, in the course of her duty, is put in charge of Larry and the two fall in love. Hilary determines that romance must not interfere with her nursing career, tells Larry so, persuading him that his duty lies with his injured fiancée in the next ward, but Pamela, realising the situation, breaks the engagement.

Hilary is called before the board of the hospital following her threatened dismissal for breaches of discipline and tells the board that she realises she was wrong in breaking hospital rules, but points out that the life of the nurses is unnecessarily hard, and that conditions for them must be improved if nursing is to become an adequate and attractive career for women.

Subsequent to the meeting, matron tells Hilary that she has the making of a fine nurse and will be given another chance.

The story discloses the hospital life of a nurse, the hard-and-fast regulations which prove so discouraging, resulting in so many probationers losing their enthusiasm and the discontinuation of a nursing career.

Combined with a poignant love interest, the film has a feminine attraction beyond the ordinary.

Charles R. Rogers is well advanced with "Song of the Open Road," a musical in Technicolor, to be directed by Sylvan Simon. Cast so far includes Bonita Granville, Peggy O'Neil, Sammy Kaye and his orchestra.

To the above important schedule has to be added a score of pictures still in the early stages of preparation, of which the titles already announced include: Mary Pickford's "Junior Miss," based on the famous Broadway comedy hit; Charles Chaplin's "The French Bluebeard," which Chaplin will write, direct, produce and star; Edward Small's "The Raft," "Kate Fennigate," and five other important productions.

Divide and Conquer

(Anglo-American)

Cambridge Theatre. 11 a.m.

Winston Churchill is featured in the introduction commending this series, of which "Battle of Britain" was the first, to the British public. Made by the American Department of War Information and compiled from hundreds of thousands of American and German newsreels, this subject deals with the invasion of Europe in pictures and diagrams. After Poland, when the British and French believed themselves safely entrenched behind the Maginot, Hitler had to look round for new subjects for his aggressive talents and grasping talons. It shows how obvious it was, although it did not appear so at the time, that the invasion of Denmark, Norway, Holland and Belgium should be. It shows, too, how the Ardennes, then believed impassable, were the only way round the Maginot; it shows how Hitler, by promises, lulls the nervous neutrals into a feeling of false security, and how, having persuaded them he had no bellicose intentions, swept down on them and exterminated their armies before they could put up a fight.

It is an astonishing, thrilling and frightening document in which Hitler Goering, Goebbels, Streicher, Hess and the others all appear, but it is not the type of picture that is likely to increase our love either for the German leaders or the German nation.

RENOWN REISSUES

Booked to Granada

Two of Hal Roach's big revivals, "Captain Fury," featuring Brian Aherne, Victor McLaglen and Paul Lukas, and "There Goes My Heart," featuring Fredric March and Virginia Bruce, have been booked to the entire Granada Circuit, announces Renown.

Renown are re-presenting "Captain Fury" to the Trade on October 27 at the G.-B. Theatre, Wardour Street.

N.W. Changes

These changes in the nominees of theatres in the North-Western branch area were reported at Friday's branch meeting at Liverpool: Carlton, Orrell Park, Liverpool, from T. Allison to J. Robinson; Grand, Trocadero and Forum, Southport, from P. E. Giles to R. F. Scott.

Grand National Starts Up Again

IMPORTANT REISSUES

THE name of Grand National is again to figure in Wardour Street with the coming together of Arthur Moss and Maurice Wilson as directors of the resuscitated Grand National Pictures, Ltd., with offices at 113, Wardour Street. The assets of the old company have been acquired by Maurice Wilson, including the shares of Granat Realisations, which handled the affairs of the former company.

Reissue rights of six Selznick Whitney pictures have been acquired, and Arthur Greenspan has been appointed sales manager to handle their marketing in this country. These films are "A Star is Born," "Little Lord Fauntleroy," "Nothing is Sacred," "Becky Sharp," "Dancing Pirate," and "The Young in Heart."

Acquisitions of new pictures made by independents in America are also being made. Three are already acquired and there are more to come.

It is intended also to enter the production field, the film rights having been negotiated for J. B. Priestley's latest book.

The company expects to have the first of its reissues ready for booking inside two weeks. "A Star is Born," "Little Lord Fauntleroy" and "Made for Each Other" will be the first offerings.

"CLAUDIA"

Further London Trade Show

In view of the fact that the Trade luncheon in honour of the silver wedding of Mr. and Mrs. Bromhead took place on the same day as the screening of 20th Century-Fox's film version of Rose Franken's sensational stage hit, "Claudia," many important exhibitors were unable to view the film.

It has therefore been decided to hold a further Trade show of this outstanding picture, which stars Dorothy McGuide, Robert Young and Ina Claire, to-day (Thursday) in the Century Theatre, at 10.30 a.m. and 2.30 p.m.

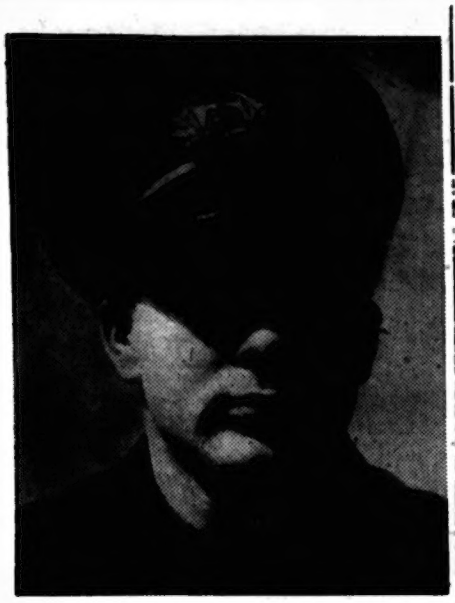
SUNDAY FILMS FOR MACCLESFIELD

Alderman Wants Neither Kinemas nor Troops

Macclesfield Town Council last week declined to act on a recommendation of the Watch Committee not to act on a certificate of the competent military authority for the Sunday opening of kinemas. The voting of the Watch Committee to take no action was 7 against 4.

The Council decided by 27 votes to 6 for Sunday opening.

Ald. F. Baron felt that if they were going to encourage troops to come to Macclesfield for Sunday kinema shows it would not add to the good name of the town.

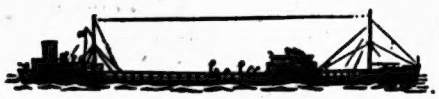


"TAFF" JONES

Sailors go to sea for all manner of reasons, but there's only one worth while, and that's because you like it. That's how it was with ''Taff''. Jones, the apprentice on board the ''San Demetrio.'' He was there because he'd decided that the sea was the only life for him. It was his career too - no rolling stone about Taff - and he was out to get four gold rings on his sleeve as quick as he could. Well, our little excitement helped him along. After we got back on board, Taff's worth soon showed up and he finished the trip as a proper watch-keeping officer. He's back at sea as a mate now...good luck to him!

Apprentice Jones is played by Barry Letts in Ealing Studios, great adventure story—Michael Balcon's

SAN DEMETRIO LONDON



SD6

Paramount's office in Grafton Street, Dublin's Wardour Street, carries a display for DIXIE arranged by Norman Barfield, Manager for Eire

PICTURES INSTEAD OF SCHOOL

Complaint that children were going to the pictures instead of school was made at a meeting of Derry Corporation by Coun. M'Geehan, who said that in spite of all that had been said on the matter children were still being admitted to the evening shows.

It was a disgrace, he declared, to see them coming out of the kinemas at 11 p.m. Children who should have been attending school were queuing up for kinema matinées. These facts were the cause of much of the juvenile delinquency. He took a very serious view of the matter. He did not know where they got the money from.

Ald. J. Mark suggested that the parents were to blame and not the Corporation.

The Mayor agreed that there should be more supervision about children attending kinemas. It was up to the Corporation to bring the matter before the managers. Sir James Wilton said the Education Committee had no responsibility in the matter, as in the first instance they could not close the kinemas to children.

MUNICIPAL PROPERTY DAMAGED

Local authorities in North Wales are sharing the concern felt by exhibitors about wanton damage to municipally owned enterprises. A number of young offenders have already been dealt with in the police courts for "seat-slashing" and other offences.

In an endeavour to "round up" the offenders, the Abergele Council has decided to appoint a "private detective" to devote his time wholly to this purpose. In the neighbouring resort of Rhyl, too, the local council has appointed an extra patrol-inspector to assist in detecting the culprits.

Bristol Entertainments Committee made about £1,000 profit on the programmes arranged in connection with the Stay-at-Home holidays last summer. The money is to be used to provide playing equipment for children in local parks.

AMBASSADORS WIN APPEAL

Twickenham Film Rights

Ambassador Film Productions, Ltd., successfully appealed in the Court of Appeal on October 14 against the judgment of Mr. Justice Bennett, which decided that the exploitation rights in five films, viz., "Scrooge," "The Last Journey," "A Fire Has Been Arranged," "Private Secretary" and "She Shall Have Music," were the property of the producers, Twickenham Film Studios, Ltd.

He granted a declaration to the latter company to carry out this decision and an injunction restraining the appellants from dealing with the films otherwise than by handing them over to Film Studios. The appeal arose out of an action by Twickenham Film Studios against the appellants and Twickenham Film Distributors, Ltd.

Twickenham Film Studios, in 1935, gave Twickenham Film Distributors the right to exhibit, exploit, sell or deal with the films, and the receiver of that company, in 1940, purported to pass on that right to the appellants. The judge held, however, that the appellants were merely the agents of Film Distributors to deal with the films.

In the Court of Appeal it was argued for the appellants that Mr. Justice Bennett wrongly decided the issue on the basis of copyright.

The Master of the Rolls, in his judgment, held that the agreement with Ambassadors could not be attacked because it was within the powers of Distributors to make it. By it Distributors transferred their rights to the appellants. Those rights, he said, included the right to sell or otherwise deal with the films. He added that the large range of words used in the agreement, such as "exhibiting, letting, renting, selling or otherwise dealing with," was such as to give the agents authority to do what they thought best with the films from a commercial point of view. The meaning of the words could not be cut down as Film Studios contended. His Lordship said it was not necessary to deal with the question of copyright. The appeal would be allowed.

Lord Justice du Parcq and Mr. Justice Uthwatt agreed.

Record Run of "G.W.T.W."

Gaiety Theatre, Manchester, is running another season with "Gone with the Wind," which has just started off on its 42nd week, with two showings per day at 1 p.m. and 5.45 p.m.

THE GLASGOW RATING APPEALS

Stated Case is Applied For

IN the majority of cas adjustments have been ma by the Assessor, but Messr Green's Playhouse and Bedfo are acting as test cases, and both appeals have bee refused, a stated case has be asked for and a further appe is being made against the in creased assessment.

In the case of the Bedford P ture House, Ltd., Herbert Green, on October 11, submi evidence in an appeal against proposed valuation of £3,000, figure suggested by the appel being £2,200.

The assessor, he said, was proposing to put a 36 per c increase on the valuation of Bedford Picture House. Compa with the valuation before 1 was an increase of 50 per cent.

Mr. Green contended that present picture house prospe was purely temporary. Pe would realise that after the a tice overtime was going to stop there was going to be less m

Attendances at the pic houses would drop, particular there were a resumption of raids.

QUOTA OFFENCE FINE

A case of particular interest to hibitors was heard at Hamilton Sh Court last week when the Roxy Pi House (Hamilton), Ltd., 65, Regent Street, Glasgow, and managing director, Henry Ma admitted charges of contravening Cinematograph Films Act, 1938, by ing to show 17½ per cent. quota of British films for the year comme October, 1941. Sheriff Brown admon the company, but fined Maitles £2 the alternative of three months' prisonment.

For the defence, it was argued although the Act had very spl intentions, unfortunately there limited possibilities of expansion a British film Industry. To operate full British quota was impossible. smaller places consequently had difficulty in maintaining their quo

HONOURED

Lieut. Willie Lyon, a member Lodge Anima, has been awarded Military Cross.

Aircraftman J. B. Edgar, for manager of the State, King's P Glasgow, and then of the Pa Rothesay, has been mentioned in patches for valuable services in Africa.

MASONIC CASUALTIES

Lodge Anima brethren heard regret last week that Secretary Pyser is in a nursing home, and his absence Brother Willie Carl acting as secretary. A Past M Brother E. Levitus, is also confin the house as the result of a nasty accident.

The next meeting of the Lodge be Nomination Day. Incidentally, past year has been very successful masonically and financially, and re the utmost credit on the Master Condron.

TE" giving the report of the
meetings of General Council
the General Purposes Com-
e, Chairman Whittell made a
ed statement on the question
organisation of kinema man-
he asked for a branch de-
on these two points:—
Should the Association receive
uation from the C.M.A. to
their views on recognition,
reserving to the branches
ght of negotiation?
Do we support the General
il's attitude to the Federa-

H. JAMES asked if the accusa-
made by Mr. O'Brien that the
or. of the Federation were
ers of the C.E.A. was correct?
CHAIRMAN: Possibly.
J. SPEAKMAN added that Mr.
hon. secretary of C.M.F., was
secretary of North Lincoln-
C.E.A.
his Mr. WHITTELL added the
ent that it was intended the
should be an autonomous
with complete freedom to
ct its own negotiations in its
ay.

ous or Critical?

KENNELLY prefaced a remark by
g to the "Lincolnshire Handi-

CHAIRMAN: You have no right to
to the Federation in that facetious

KENNELLY: It is a legitimate criti-
I recognise the C.E.A. is pri-
composed of proprietors, repre-
by nominees. Very often nominee
rs have formed the major part
rums that made branch meetings
e. He considered the C.M.F. to
hievous in design and conception.
CHAIRMAN: I must call you to
Criticisms of the C.M.F. are not
ed, because neither you nor I know
g at all about the C.M.F. It is
matter on which side you are.
uestions are: Should the C.E.A.
representatives of the C.M.A.?
approve of the recognition of
M.F.? There is no excuse for
ce on one side or the other.
DWARDS: I think a member is
to say why he will vote for or
the Federation.
WHITELL made it clear he felt
ely impartial on the issue before
eting. He was prepared to see
M.A. meet the Association and
an amicable arrangement. The
pplied to the C.M.F. He resented
nnelly's prejudiced approach when
w so little about the C.M.F.

risons

SPEAKMAN mentioned that as far
June last there was contact be-
the C.M.F. and the C.E.A., but
ne of the charter was not known
at week.
KENNELLY: The report we have
his afternoon sounded as if you
ying to boost the C.M.F. to the
nt of the C.M.A. It must be
ed that the C.M.A. approached
nagers first, but the C.M.F. went
C.E.A. first and to the managers
rd.

nition Resolution

EDWARDS said managers had
rig to band themselves to-
and have their own association. It
fortunate that two organisations
ing created at the same time. He
ed the Federation to be a suit-
anisation and was in favour of
ving the blessing of the branch.
ed a resolution to this effect.
s a delay in finding a
r. Finally, R. P. RUTHERFORD
d, for the purpose of discus-
Managers ought to have their own
ect organisation. He was sure
ne wish of all that the status
agers should be improved, but
ould have an association in which
uld govern themselves and not be
ed by any other body.
.M.F. was not put forward by the
by capitalists, if you like—with

SHARP WORDS IN MANAGERS' CONTROVERSY

N.W. Wants C.E.A.-C.M.A Meeting

NORTH-WESTERN Branch meeting at Liverpool, on Friday, was not so placid as usual, the issue of controversy being the organisation of kinema managers. Branch decisions were: (1) Against recognition of C.M.F. until more information is forthcoming; (2) in favour of the C.E.A. receiving representatives of C.M.A. and hearing their views. It was not a well-attended meeting. E. H. Whittell presided.

the idea of weakening the position of managers, but it was perceived there might be difficulties if the managers' association had an affiliation with the staffs' organisation.

J. C. KENNELLY: Does not recognition of one cancel out the other?

THE CHAIRMAN: No.

Decision Deferred

After further discussion, E. H. JAMES proposed that the question of recognition of the C.M.F. be deferred, because there was nothing at present to indicate what demands they would make on the C.E.A. The C.E.A. ought not to be committed until it knew more about the aspirations of the Federation. E. APPLETON seconded.

Possibility of C.M.F.-C.M.A. Liaison

The CHAIRMAN explained that the C.M.F. wanted to be certain their constitution was watertight before proclaiming it. The delegates had heard the terms of it, and it was not vastly different from that of the C.M.A.

Another comment was that if that was the case, perhaps there was no sound reason why the C.M.F. and the C.M.A. should not ultimately act together.

Mr. EDWARDS and his seconder having withdrawn their motion, the resolution deferring approval of recognition of the C.M.F. until more information was before the branch was carried.

E. H. JAMES then moved that the branch recommend the C.E.A. to grant an interview to C.M.A. This was carried.

Grimsby and Tolpuddle

CHAIRMAN WHITTELL admitted having felt a bit hot under the collar, but having read in the Trade Press a statement about the Federation project being as fishy as the town from which it emanated and then heard Mr. Kennelly refer to the Lincolnshire Handicap, he felt justified in adding that the trade union movement first saw daylight in a little village called Tolpuddle, and look at what the trade union movement had become! The C.E.A. was willing to talk terms with a kinema managers' association but not with a managers' association affiliated with the N.A.T.K.E.

W. J. SPEAKMAN pointed out that, in his opinion, no matter how the controversy ended, the branch would retain the right to negotiate its own agreement with whatever organisation was recognised.

E. H. JAMES: I take it that before the subject appears on the agenda again we shall have information from the C.M.F. and the C.M.A. will have interviewed the General Council?

The CHAIRMAN: That last point will be decided by the majority of the branches.

Warrington S.O.; New Phase

W. J. SPEAKMAN made a statement on the subject of Sunday licences in Warrington. It might be remembered, he said, that the Watch Committee decided to grant Sunday licences, but when they included a condition forbidding the admission of children under 16, exhibitors refused to accept them.

In the last few months, however, at certain kinemas Sunday concerts had been given for charity. He believed a rent was paid for the use of the theatres.

It had been reported that at one theatre £20,000 was raised for charity and that the deficit on a local hospital had been wiped out.

Sunday concerts were given at three theatres—at two of them spasmodically. Recently, continued Mr. Speakman, he had been approached with a view to allowing two of his theatres to be used for badly needed entertainment on Sunday nights when there were so many people on the streets.

Those who made the proposal had offered to instal their own mobile equipment and to provide their own artistes. If he acquiesced it was quite likely that other exhibitors in the town, members who had not been approached, would feel that their interests were being jeopardised.

He was prepared to allow the use of his two theatres free of charge, but not if it would adversely affect other exhibitors whose theatres were closed. He asked for branch guidance.

Penalised for Loyalty

R. P. RUTHERFORD stated on behalf of the proprietors of the small kinemas in the town that they had been penalised because of their loyalty to the association. He believed that in one or two other places licences on the terms suggested to Warrington exhibitors had been accepted. A case was pending at Weston-super-Mare, but it was not likely to come before the courts for six or eight weeks.

Warrington exhibitors felt the urgency of the position, and, in view of the general conditions, did not wish to be left in a prejudiced position as the war approached its end. There was no punishment by the C.E.A. of those members in other towns who accepted the terms against the admission of children under 16, which Warrington members had at the time loyally refused.

Concerning the concerts that were being given in Warrington kinemas on Sundays, there was no ban on the admission of children. Nothing about that was said at Town Council meetings. Also prices of admission to concerts were higher than they would be for kinema shows.

He asked the branch for authority to have the entire situation reviewed at a meeting of Warrington exhibitors so that they might say whether they desired the kinemas to open on Sundays.

Choice Before the Branch

The CHAIRMAN said it appeared the local Watch Committee was making a laughing stock of the kinema Trade. They were happy to receive the charity contributions from the Sunday kinema concerts without any trouble at all, and as time went on it would probably be less likely that Sunday kinema licences would be granted.

Two courses were open to the branch: (1) Pass a resolution asking General Council to express to the circuits concerned their displeasure at their theatres being used for Sunday charity concerts and requesting the discontinuance of these concerts; or (2) leave it to the Warrington members to find a solution of the difficulty.

Admittedly, if the first proposition was acted upon it would certainly aggravate the starvation of entertainment in the town on Sunday nights.

They Want Kinemas Open

The meeting was informed that two major circuits at whose theatres Sunday concerts were given would discontinue them if the branch passed a resolution incorporating that request. Warrington exhibitors, however, were not concerned about Sunday concerts or stopping them. They wanted to get the kinemas open.

A suggestion was made that the branch should pass a resolution against Sunday concerts.

"If you do that you will cause a crisis in Warrington," exclaimed R. P. RUTHERFORD.

It was agreed that Warrington exhibitors should hold a meeting to decide what should be done.

First Things First

Replying to L. EDWARDS, who raised questions about the Planning Committee, the CHAIRMAN said he believed the majority of exhibitors would say the provision of carpets and furnishings was of more importance for the present than the conditions that might arise after the war. It was a question of taking first things first.

Mr. EDWARDS mentioned the need for national Sunday opening licensing conditions.

The CHAIRMAN: That subject has been mentioned more than once, but it did not get much encouragement. If you desire it, I shall raise the subject again.

Ellesmere Port S.O.

The CHAIRMAN reported the result of the deputation to the authorities at Ellesmere Port to discuss Sunday opening conditions. These were agreed as follows: Kinemas to open from 5.30 p.m. to 9.30 p.m.; no "H" films to be shown; synopses of films to be submitted to the chief of police; charity contribution to be 10s., 20s. or 30s. respectively for the three kinemas concerned.

Walter Rilla, Carla Lehmann and Leslie Bradley in a scene from George King's CANDLELIGHT IN ALGERIA (Br. Lion)

C.M.A. HITS BACK AT FEDERATION

National Secretary on "Mis-statements"

TWO vigorous attacks on the Managers' Federation are made by C.M.A. members this week. In letters to the KINE. W. L. Pember, national secretary, and another Trade Union supporter criticise in detail points of the manifesto issued last week by C. Clow in respect of the Federation.

C. CLOW, Secretary of the North Lincs Branch of the C.E.A., and a delegate to the General Council of that body, has addressed an open letter to managers as the hon. secretary of the proposed "managers' federation."

The letter contains two misstatements of some importance :—

(1) "The only course of action permitted to a trade union, denied to us, is a strike . . . we can do everything else—and more—than a trade union organisation."

The claim cannot be substantiated. As a "professional society" organised on the lines suggested, the M.F. cannot do more than go cap in hand to the employers and plead their requirements. If those requirements are refused, the M.F. can only accept the rebuff with the best grace possible—or go on strike.

On the other hand, a registered trade union can take the matter to a Government tribunal for arbitration. Mr. Clow's statement is a complete inversion of the truth. A trade union is in a position (backed by the law of the land) to settle an issue or a dispute without the necessity of a strike, whereas his own proposed organisation could only try to enforce its requirements by a strike that wouldn't stand the least chance of succeeding in its objects. Q.E.D.

(2) "We think it better to achieve results that justify officials rather than to get numerous officials who have to try to justify their existence and who add enormously to initial and running expenses."

Mr. Clow must be aware, from the publications of the C.M.A., and from explicit statements in the Press, that its officials have never drawn a penny for their services. The inference of Mr. Clow's statement is to the contrary.

There are two other points in Mr. Clow's letter that cannot be allowed to pass without comment. He refers to the "fantastic claims" of the C.M.A. Presumably he means the "National Charter for Managers." From whose point of view are these claims "fantastic"? Obviously not the managers'.

The inference is that Mr. Clow identifies himself with the employers' point of view; and for Mr. Clow to pose as the new champion of the managers is reminiscent of the discreditable tactics pursued by the champions of Hitler's "New Order" in the occupied countries of Europe.

My last point is that the "objects" of the M.F. have all been advocated, in speech and print, by the C.M.A. for over a year. If Mr. Clow and his associates are so anxious to "help their fellow-men" as they now claim to be, why have they waited until those "objects" were presented to the employers, and then come out in open opposition to the movement that formulated them?

W. L. PEMBER,
National Secretary, C.M.A.

SIGNING himself "Hard-boiled Shirt," another manager sends us a long letter expressing his conviction of the weakness of the Federation case. Space allows us to quote only a few of his sharp criticisms :—

. . . Though I've a varied experience as manager in all parts of the country, I've never come across any real evidence of professional status. I think those who think they have are just kidding themselves: it's just wishful thinking *unless they demand it.*

Mr. Clow can have had little experience else he would know that most managers already have to serve more than one master. It is notorious that the poor manager is always between the devil of an employer and the deep blue sea of staff and public. . . .

Again, the C.E.A. bias, in Mr. Clow's ridiculing the idea of co-operation between managers to further the democratic rights of one individual, which are the rights of all. If this isn't a jibe patently designed to "divide and rule" the recalcitrant managers I don't know what is.

The Managers' Association has the backing of the whole Trade Union movement, including the N.A.T.K.E. Is it likely that the C.E.A. can withstand for ever the representations of such a powerful unit of persuasion? . . .

In actual fact, Mr. Clow is suggesting just the very thing he disclaims: that managers should maintain two allegiences in one Federation, his own personal interests and those of his employers. Even a kinema manager has responsibilities to himself. . . . It is only abject fear of individual victimisation which hitherto has kept this natural propensity in the background.

Mr. Clow's submission that, being a nominee member of the C.E.A., enhances prestige for a manager is sheer bunk. I've been a C.E.A. automaton, and one takes one's circuits' instructions or interests as paramount every time.

Make no mistake, the Managers' Association will achieve a lasting recognition, just as the N.A.T.K.E. got it, and then be in a position to agree as equal parties in negotiation, and not in a supplicant pleading for consideration to a fully organised Union like the C.E.A.

As well might one suggest that the K.R.S. affiliates with the C.E.A. as a managers' union with the C.E.A., for the C.E.A. member hires a manager's services in just the same way as he hires a film—at the lowest possible cost!

Be it noted that membership of the Managers' Association does not debar one from becoming a member of the Federation, despite all Mr Clow's arguments about serving two masters and the incompatibility of Trade Union intrusion into the C.E.A. . . .

It is indisputably a principle of all business activity to buy in the cheapest market and sell in the dearest. The powerful circuits and the C.E.A. have bought and do buy managers in the cheapest markets.

. . . I had a pillar-to-post existence under the circuits, all over the country, and, I might add, that, in frequent personal contact with the circuit officials I found them the most soulless and ruthless set of employers I ever had to deal with.

Ealing Sales Drive Winners

In the Ealing Distribution Sales Drive Competition, organised by Major R. P. Baker and Dave Griffiths, and concluded at the end of September, Rudolph Solomon (Birmingham manager) captured the first prize. Second prize went to Dave Harris (London); third to recently promoted George Leigh (Liverpool).

J. L. Claughton was granted licences, at the Manchester County Police Court, on Thursday, for Sunday entertainments at the New Curzon, Urmston, on October 24 and November 11 on behalf of the Merchant Navy Comforts Fund.

Adolphe Menjou and Pola Negri in a scene from HI-DIDDLE-DIDDLE (U.A.), reviewed in this issue.

BATH PLEA FOR DEAF AIDS

Bath Chamber of Commerce considered at last week's meeting a letter from a local woman resident, calling attention to the lack of facilities for deaf people who attend local kinemas.

She stated that at one period two local kinemas were equipped with "deaf aids"; but one set of apparatus was discarded about two years ago and the other is so out of repair that it is useless.

As requests for rectification of these defects have had no effect it was suggested that a census could be organised to give the kinema managements an idea of the extent of the demand for these appliances.

[*Shortage of material and manpower prevents an adequate maintenance and replacement of deaf-aid equipment.*—ED.]

WALSALL WATCHES STAFFING

In its annual report the Walsall Watch Committee states that the kinemas continue to be maintained in as satisfactory condition as can be expected under war time conditions. At the annual inspection attention was paid to the heating, sanitary conveniences, means of ventilation, operating boxes, precautions against fire and the general cleanliness.

The committee has had a list submitted by the chief constable of peace time and war time staffs at all the kinemas.

This showed that although the staffs were not all that could be desired, owing to the difficulty of obtaining suitable persons at the present time they compared very favourably numerically with peace time.

The chief constable has been asked to continue to keep the kinemas under observation as regards staffing.

Sunday Contribution Returned

The Salvation Army Home, Chatham, have returned a donation of £10 made to them by the Chatham Town Council from the proceeds of Sunday opening of kinemas. It is understood that instructions have been issued by Salvation Army headquarters that money from this source may not be accepted.

Juvenile Patron Problem

PROPOSED BAN ON SECOND HOUSES

THE over-frequent attendance of juveniles at kinemas continues to set a problem for welfare workers. The subject arose recently at the meetings of both the Easington (Durham) and Luton (Beds) Education Committee.

Easington and District Educati Committee (Durham) have decid to recommend to the County Edu tion Committee that no child be the school-leaving age should allowed to attend the second ho at kinemas.

Alderman H. Mason, who is ch man of Durham County Council, poi out that such a matter did not c under the Education Committee's con It would require an Act of Parlia to say that children of a certain should not attend kinemas at cer times.

Opinion on Tyneside favours some striction.

Luton Complaint

Luton Education Committee have b asked to give their attention to question of children who sit in kine for six or seven hours, often seeing films. The problem was raised when committee received a letter from a wo resident, who stated that at 10 p.m. night she had been asked by two dren aged 10 and 12 to see them to bus.

A. J. Mander said they had a l from an individual about an isolated and they ought not to take it that was a common practice unless satisfied themselves that it was so.

The Committee referred the lette the School Health and Attendance committee.

"A" RULE TO COMB WANTON DAMAGE

An attempt to combat seat-slas ing damage in North W kinemas has been made by J. Saronie, Bangor, who has in duced a rule forbidding admiss to children under 16 unless acc panied by a parent or other a

Mr. Saronie owns two kinema Bangor, and he complains tha both of them "wholesale damag has been done.

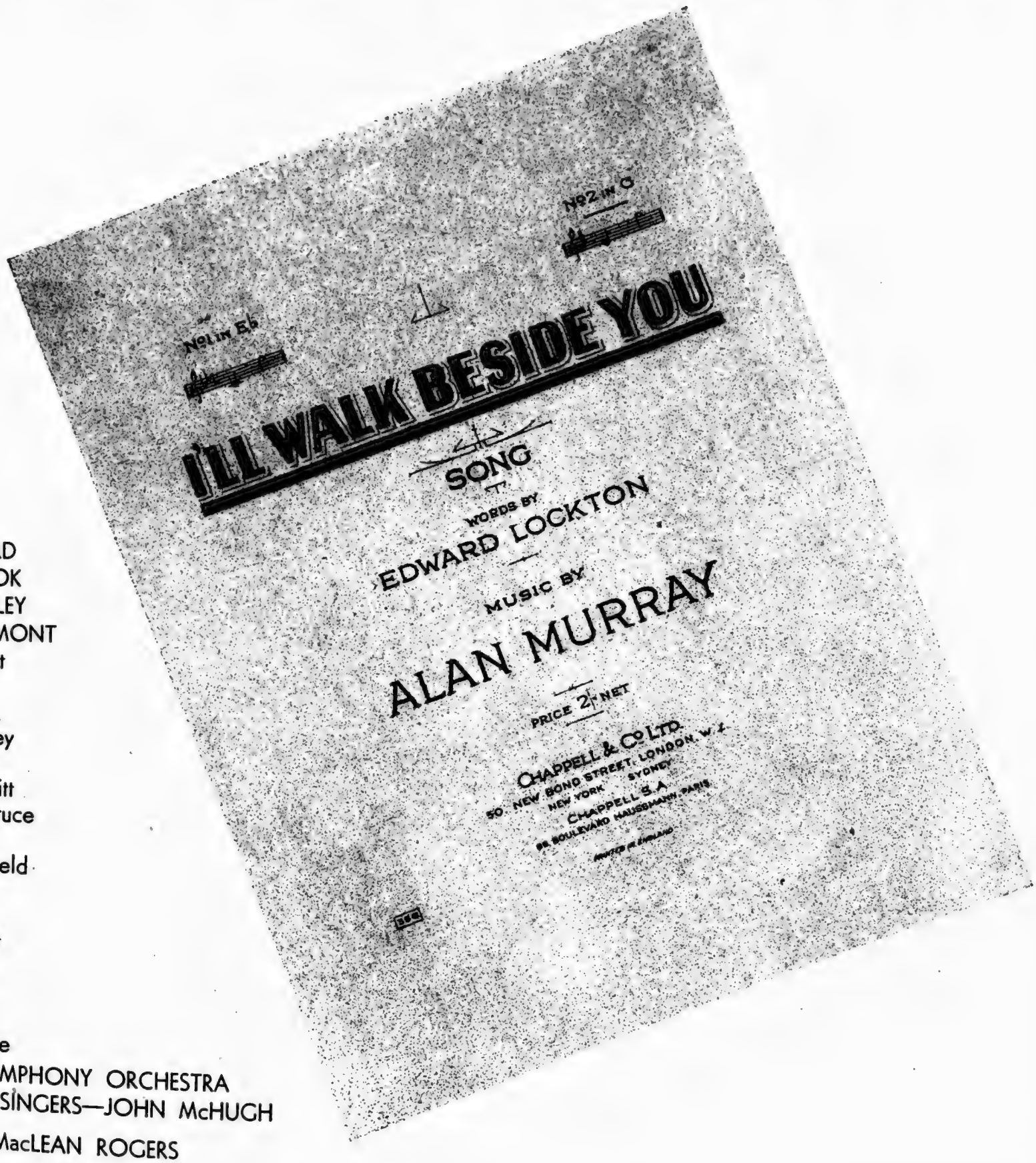
St. Andrews S.O. for Forces

Until August of this year St. drews Town Council refused to give mission for Sunday opening, and w after renewed application had made, they agreed to the applica stipulating, however, that admis would only be granted to the Ser in uniform.

The military authorities have w to the Council, pointing out that other towns in Scotland where kin are open on Sundays, permission been given for each member of Forces to be accompanied by a fr and that the privileges of little v to the Forces unless they are all to bring their families or friends them.

The authorities expressed the that the same concession would be in St. Andrews, but the magist have resolved to adhere to their cision.

"It's a Grand Picture"



RICHARD BIRD
SLEY BROOK
SLIE BRADLEY
RCY MARMONT
lvia Marriott
lda Bayley
gh Miller
atrice Varley
ne Handl
eorge Merritt
ni Edgar Bruce
y Lewis
hnny Schofield
vid Keir
rdon Begg
rry Herbert
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CRASH DIVING TO BOX-OFFICE GLORY!

TYRONE (B.O.) POWER has done it again...Right on top of the year's greatest box-office smash, "The Black Swan," along comes "CRASH DIVE" to repeat the phenomenal success of the Sabatini epic. Up and down the country "CRASH DIVE" is lining 'em up, and bringing in the big money!

20th CENTURY FOX
TYRONE POWER IN
"CRASH DIVE"
TECHNICOLOR
TYRONE
YOU GOTTA LOOK TO 20TH FOR THE SILVER LINING . . . THE BLACK SWAN. SPRINGTIME IN THE ROCKIES. HELLO FRISCO HELLO. CONEY ISLAND. HEAVEN CAN WAIT. ETC. ETC. . . . CAN YER BEAT IT ?!
20th

THE RECORD-CRASHERS

RKO-RADIO'S SUCCESSFUL CONVENTION

All Records Broken by Current Product

THE announcement made early in the proceedings that RKO-Radio had broken all previous records for a year's trading was an obvious augury for the success of the company's convention which took place last week-end. This news, coupled with details of the new programme, was responsible for the enthusiastic spirit which prevailed during the sessions at Grosvenor House.

In addition to Ernest Simon, general sales manager, the delegates were addressed by Sir Randle Holme, chairman of the directors; George W. Dawson, director and secretary; Arthur Dent, representing Samuel Goldwyn Productions; E. J. Davis, of the Walt Disney office; and head office executives, who spoke to the branch managers and salesmen present of the internal problems which confront their respective departments.

After recounting details of RKO-Radio's current productions, which were registering outstanding business in all centres, Mr. Simon stated that under the guidance of Ned E. Depinet, president, and Charles Koerner, in charge of the Hollywood studios, steps had been taken not only to maintain but even enhance the quality of pictures to be produced and presented during late 1943 and 1944.

Presentations

The Convention was marked by an interesting ceremony in which Mr. Simon and Mr. Dawson were the recipients of a silver cigarette casket and ashtray and a sauce bowl respectively, presented by the sales force and head office executives as a token of their appreciation for their guidance at all times.

Mr. Simon read cables received from head office executives, including Phil Reisman, vice-president in charge of foreign distribution, who reiterated his intention of coming to this country as soon as travelling difficulties could be overcome.

Current Activities

Dealing with past and present activities, Mr. Simon announced that the record-breaking figures established by the company in the past year were entirely due to a series of box-office subjects assured of a great welcome in whichever part of the country they were shown.

The session of major importance in the conference was the announcement of the 1943-44 programme, in which once again specific attention had been paid to the requirements of the British exhibitor.

The programme included several Technicolor subjects, and the studio had succeeded in purchasing for filming several of the most famous books published in recent years.

Following the current success of "Mr. Lucky," more than ordinary interest will be taken in the starring of Cary Grant in "Experiment Perilous," which was described as similar in appeal to "Rebecca."

Ginger Rogers to Star in Two

Ginger Rogers will appear in two pictures. "Tender Comrade," the first of these productions, revolves around the dramatic story of the problems of a war bride, whose soldier husband fails to return. The second Ginger Rogers' film will be "Gibson Girl," a romantic comedy of the gay 'nineties, to be produced in Technicolor. The story is based upon the lives of Charles Dana Gibson, noted artist, and his wife.

Another Astaire-Leslie

Following the triumphant presentation of "The Sky's the Limit" at the Odeon Theatre, Leicester Square, news that Fred Astaire and Joan Leslie will be re-united in a second film on the 1943-44 programme is of outstanding importance.

"The Robe," which would be produced in Technicolor, was the screen version of Lloyd C. Douglas's best-selling book. The picture will boast one of the strongest casts ever to grace a motion picture in recent years.

"Government Girl"

"Government Girl" will be filmed with Olivia de Havilland and Sonny Tufts co-starred and Dudley Nichols directing. It tells of a secretary in war-time Washington and will have Anne Shirley, James Dunn, Paul Stewart, Jess Barker, Una O'Connor and Harry Davenport in its supporting cast.

Jean Arthur

Jean Arthur's first film for RKO-Radio during the 1943-44 season, "A Lady Takes a Chance," had been successfully Trade shown recently, and it was intended to show a second Jean Arthur film, "One Girl in a Million," during the coming year.

Goldwyn Again

The recent announcement of a new contract signed between Samuel Goldwyn and RKO-Radio was followed by further details of the three Goldwyn productions.

The first of these films, "The North Star," was now completed after being in preparation and production for almost 18 months. It had a great all-star cast headed by Anne Baxter, Dana Andrews, Jane Withers, Walter Huston, Ann Harding, Walter Brennan and Erich von Stroheim. Lewis Milestone directed.

The second Goldwyn production was "Up in Arms," a comedy in Technicolor starring Danny Kaye, Dinah Shore, Dana Andrews and Constance Dowling, all U.S. stage personalities.

Bob Hope will star in "Treasure Chest," the third Goldwyn production, which will also be filmed in Technicolor.

Another great acquisition was Eddie Cantor, who would be seen in "Show Business," with Frank Sinatra playing an important rôle. It was a cavalcade of vaudeville and musical comedy history from the turn of the century, through the Ziegfeld Follies era. The cast

ERNEST SIMON,
General Sales Manager

already includes Cantor himself, Sinatra, Joan Dacie, Marcy McGuire and Dooley Wilson.

RKO-Radio and Bing Crosby

Another star capture was Bing Crosby who will star in "Melody Lane."

Following her exceptionally fine performance in a series of outstanding box-office successes, RKO-Radio will feature Rosalind Russell in the starring rôle of "Nurse Sister Kenny," dramatic story of the noted Australian nurse and her work in perfecting a new method of fighting paralysis.

Rousing Story

A rousing story of Russia to-day which is sure to have a big welcome from the British public, "Revenge," is to be produced by Casey Robinson from his own original story. Among brilliant new personalities will be famous ballerina Toumanova and the Broadway star Gregory Peck. Jacques Tourneur will direct.

Maureen O'Hara will appear in two films on the forthcoming programme. The first of these, "The Fallen Sparrow," now completed, co-stars John Garfield. Patricia Morison, Martha O'Driscoll and Walter Slezak also appear in this subject. The other O'Hara vehicle, "Tall in the Saddle," has John Wayne as co-star.

Pat O'Brien Again with RKO

Universally popular in all parts of Great Britain, Pat O'Brien will star in two productions, "The Iron Major" and "Marine Raiders," on the 1943-44 line-up.

"The Iron Major" is a dramatic story based on the life of a famous soldier and athletic coach of the first World War. "Marine Raiders" depicts the part played by the Marines on the various fronts of the present war.

"Around the World" is the title of the newest Kay Kyser musical now in production with Marcy McGuire, Mischa Auer, Joan Davis, Georgia Carroll and a host of singers and entertainers in the supporting rôles. Allan Dwan is the producer and director.

One of the most successful musical comedies presented in America in recent years, "Higher and Higher," the Rodgers and Hart triumph has been purchased as a vehicle for Frank Sinatra, Michele Morgan, Jack Haley, Constance Moore, Marcy McGuire, Paul and Grace Hartman, Leon Errol and Mel Tormo. The new film will be produced and directed on a lavish scale by Tim Whelan.

Pearl Buck Story

Pearl Buck's dramatic novel, "China Sky," will be filmed as one of their most important productions. Maureen O'Hara, Paul Henreid and Luise Rainer have already been cast.

Edward Golden, whose "Hitler's Children" must rank as one of the greatest sensations ever brought to the screen, will produce "The [illegible]anatic of Fez" (tentative title), whi[illegible] will feature George Sanders in a [illegible]spenseful story of an American in M[illegible]cco, beset by enemy agents.

RKO-Radio have discove[illegible] a new comedy team, Alan Carney [illegible]nd Wally Brown, who will appear in [illegible] series of three features under the ne[illegible] schedule. The first will be "Adve[illegible]res of a Rookie," followed by "The [illegible]ookies in Burma" and "The Rookies [illegible] Berlin."

"The Falcon" series, one [illegible] the most successful in contemporary f[illegible] history, will be continued. The first [illegible] two features is "The Falcon and t[illegible] Co-Ed," and the second, "The Falcon [illegible] Texas."

To Come

The balance of RKO-Radio's programme is as follows: "Are These Our Children?" a timely expos[illegible] of the problems that face parents and their children caught in the backwa[illegible]h of war; "Seven Days Ashore," musical sequel to the highly popular "Seven Days' Leave," with Marchy McGuire, Freddie Slack and his orchestra and Dooley Wilson in the principal rôles; "Gangway for To-morrow," starring Margo, supported by Wally Brown, Alan Carney, John Carradine, Robert Ryan, Amelita Ward and James Bell; a new series entitled "Mr. and Mrs. America," featuring Leon Errol in characterisations particularly suited to his favoured brand of humour; "The Amorous Ghost" and "The Screaming Skull," two Val Lewton productions boasting unusual story themes; "The Curse of the Cat People," featuring Simone Simon, Kent Smith and Jane Randolph; "Lord Epping Has Plans," a Leon Errol comedy; and "They Creep by Night," a thrill drama, produced by John Auer.

British Programme

In recent years, RKO-Radio have set a standard of production rarely equalled in the history of the Industry. Of recent features, "Yellow Canary," the highly anticipated Anna Neagle and Richard Greene co-starring vehicle, produced and directed by Herbert Wilcox, was now current. This feature, assured of world distribution, was a mystery romantic drama of an exceptionally novel character, and it is expected will amass high box-office receipts.

Victor Hanbury was currently engaged on "Epitaph for a Spy" (tentative title), screen adaptation of the best-selling book by Eric Ambler, with James Mason starring.

Short Programme

Turning to the short field, Ernest Simon announced with much pleasure the renewal of the contract for Disney shorts for the next two years. In addition to these and "This Is America" series, the shorts include Pathé Sport-Scopes and Flicker Flashes; one-reel subjects; Leon Errol two-reel comedies and comedies with Edgar Kennedy featured, and four headline musical comedies.

WILFUL DAMAGE TO PROJECTOR

Because the box of a kinema became too hot for him an 18-year-old operator deliberately stuck tacks in the oil so that when the machines were oiled they would muck up the gears and the machines would be stopped for the day and give them all a day off.

Such was the statement made by Christopher Vivian Augustus Clarke, charged at Swanage Petty Sessions with causing malicious damage to the extent of £14 19s. 6d. to the projectors of the Grand, Swanage. Clarke was further charged with breaking into the kinema and stealing cigarettes and a cash bag of a total value of £2 3s. 2d.

Previous convictions in Bournemouth Juvenile Court in 1939 and 1941 were mentioned.

Defendant was sentenced to one month's hard labour on each charge to run concurrently.

Following the issuing of an Order by the Home Secretary for the Sunday opening of kinemas in Ellesmere Port, local kinema representatives met the local Licensing Justices for a conference and interchange of views concerning the conditions to be applied to opening on Sundays.

OMMITTEE REPORTS TO THE GENERAL COUNCIL

inority Findings Not Considered Necessary

AST week's General Council meeting was not one of the most important, but there was an interesting discussion the feasibility of receiving and considering minority orts from the committees. Two aspects of our quota blems came up; and in acknowledgment of the Trade's ort in aid of the Duke of Gloucester's Red Cross Fund re were expressed that H.R.H. might find it possible to be sent at the "function" connected with the next annual meeting of the C.E.A.

H. S. GENT, in moving the on which stood in the f the Sheffield and District thought that very few were necessary to recom- for reception by the Council. The main object ing it forward was that the tion should have the bene- a minority report.

t all believed most strongly ocracy, there was always a granted so that the could be heard and their considered. At the present e committees were bound nding Orders that only a report should be sub- to the General Council for ration, and the Sheffield in particular thought that ws of the minority should ve a place, provided that inority were not of a er which would interfere e smooth running of any tees.

hat reason it had been con- 33 1/3 per cent. should sign rity report, which would he case extremely well. Association had now formed ning Committee and that tee was dealing with very important problems the Industry as a whole, nilst in its wisdom it might ible for the General Council ept the absolute views of ority, there would no doubt blems which would come nd various views would be ed by substantial minorities should have consideration Council.

Gent said he had no in- of delaying the meeting ny further comments be e was convinced that the tion rules were carried out ocratic manner, and this on to Rule 13 of Standing would permit that demo- be carried on still further. re proposed:

t Rule 13 of Standing s should be amended to a minority of the mem- committee who may with a report of the and who have not majority report to pre- inority report if they providing that such report shall be signed ss than 33 1/3 per cent. members of the com-

FAVELL, seconding the stated that he and Coun. been instructed by his unanimously, to present ution to the General nd to support it by all eans.

Ald. G. W. A. WRIGHT understood that there would be no amendment, but just "Yes" or "No" to this resolution. Coun. Gent had said the Council should have the benefits of a minority report, but Ald. Wright wondered whether that would be the case or whether it would be rendered in print as were the majority reports, or were they to be given verbally?

Two Reasons Against

There had been many instances where minorities had had a great deal to say, and they had been listened to with attention, but in view of the fact that the General Purposes Committee alone had recently been sitting until a fairly late hour and the documents presented to the General Council giving the reports of the various committees of the day before were already bulky, he felt that if minority reports were to be submitted as well, consideration would have to be given to increased paper requirements and extra staff to deal with the work.

In such circumstances he felt there was no point in going on with this question at this stage, but after the war there might be some case to put forward. He realised democracy was wanted, but he did not like extremes, and as long as democracy was never spelt with a "z" he thought everything would be all right.

The GENERAL SECRETARY pointed out that there were additional arguments which could be introduced besides those Ald. Wright had brought in opposition to the resolution. Majority reports had never worked against the interests of the Association, and it was very important to appreciate the underlying idea of the committee work of the Association.

Long and complicated subjects were brought to the General Council, who passed them to committees for the purpose of reconciling conflicting views, and it was surely not desirable for these committees to come back with majority and minority reports. They were expected to bring back a report which could be adopted.

If there were two reports, the General Council would have to decide what to do with the minority report, and if the minority report were adopted, what would be done with the majority report? There was another danger: As a Trade society the General Council had always kept free from party elements, and if there were two reports they would tend to create parties.

On a show of hands the resolution was defeated by a large majority.

Simplify Quota Returns

Correspondence with the Manchester, Salford and District Branch suggesting that the Board of Trade be approached with a view to the simplification of quota returns was read. The Board of Trade replied that the suggestions did not impress them.

T. E. ROBINSON wished to say first of all that this matter was not intended to come before the august body of the General Council, but had been put forward as a reconnaissance.

Before the war he thought very few members took the trouble to examine this quota return, which was in the main dealt with by that admirable member of the kinema staff, "The Girl," but since through the operations of the Ministry of Labour 90 per cent. of the kinemas had lost that useful member of the staff, the poor manager had to do this return.

Apparently the Board of Trade, going entirely contrary to commercial usage, had decided that Sunday should be the last day of the week; in consequence, when the exhibitor came to the last day on the page, which was Sunday, he had two programmes down on the other page. Mr. Robinson was not impressed by the Board of Trade's objection.

It was agreed nothing further could be done in view of the Board of Trade's letter.

The Independents' Right

A. B. KING, C.B.E., J.P., asked if he might be permitted to alter the motion standing in his name to read:

> To request the Ministry of Information to insist that all Ministry of Information films shall be available to independent exhibitors in addition to the circuits.

He remarked that at times when such films as "Desert Victory" were being shown there were always complaints from branches that the independents stood no chance against the circuits of securing Government pictures, and now that these films would count for exhibitors' quotas it was most unfair to sit back and leave the independents to search for reissues to make up their quotas.

Strong representations should be made to Mr. Beddington that there should be a condition that all films were available to independents as well as the circuits. Mr. King had no complaints to make against the circuits, but he thought these pictures were for the whole Industry and that the request was reasonable. He therefore moved accordingly.

A. FRIEDMAN seconded the motion, which was carried.

Specialised Theatres

It was reported that a request had been received from the News and Specialised Theatre Association that they should be represented on the Joint Committee of the Newsreel Association and C.E.A., which dealt with all matters in connection with the crossing over of newsreels and the supplementary newsreel contract.

This request was agreed.

Duke of Gloucester

A letter from Lord Iliffe, expressing appreciation and thanks for the very great achievement in passing the target of £250,000 for the Prisoners of War Parcels Fund, was read.

It was reported that a letter had been sent to Lord Iliffe, asking whether the Duke of Gloucester would favour the Association with his presence at the function connected with the annual meeting, and a reply had been received that this invitation was under consideration.

At a Sunday concert at the Regent, Sheffield, in aid of the Gaumont-British Woollies and Comforts Fund for the Royal Navy, Frank Bradley (manager) told the packed audience that this was the first of a series of eight concerts to be held during the present season, and the target was £1,600. This first concert would raise about £200.

C.E.A. Charity Collections

"A.B." PLEADS FOR OUR SAILORS

A PLEA that British sailors might be beneficiaries in any future effort by the C.E.A. to collect funds was made by A. B. King at the October C.E.A. General Council meeting.

The General Purposes Committee had reported that Lord Iliffe had expressed his appreciation of the 1943 effort in aid of the Duke of Gloucester's Red Cross and St. John Fund. It was, however, reasonable to assume that the final figure would be in the neighbourhood of £300,000.

This brings us, continued the Report, to the point of the 1944 national collection. Your committee is quite satisfied as to the popularity with the public of the appeal on behalf of the Prisoners of War Parcels Fund. The Duke of Gloucester's Red Cross and St. John Fund is the only body to-day that possesses the necessary organisation to assist us in the raising of a sum of this magnitude. Furthermore, as the war proceeds more prisoners are taken and the calls for an increased number of parcels grow.

Another large source of expense will arise as soon as the unfortunate position of our prisoners in Japanese hands is straightened out. For these and many other reasons your committee unanimously and wholeheartedly recommends to the General Council that the national 1944 collection shall be devoted to the Prisoners of War Parcels Fund of the Duke of Gloucester's Red Cross and St. John Fund.

A. B. KING said that no one could do too much for the prisoners of war, but after this effort there was one organisation which had not been tackled. There had been a collection for the R.A.F., and this year's collection for the Prisoners of War Parcels Fund could be considered as the Army's, but there was the British Sailors' Society for sailors, who not only brought our food but films. He hoped this industry would be considered for the next big effort.

Vice-president's Generous Offer

W. J. SPEAKMAN thought the General Council should know the extent of the vice-president's generosity. Members would remember that last year when this scheme was approved, Capt. Clift offered, in addition to the collections made in his theatres, that he would donate £1,000. If the suggestion were accepted Capt. Clift had intimated that he would again give £1,000, in addition to the amounts collected in his kinemas. (Applause.)

MUNICIPAL THEATRE FOR BIRMINGHAM

Post-War Proposal

The Reconstruction Committee of the Birmingham City Council favours the establishment of a civic theatre.

In its report to the October meeting of the Council, it states that in considering the provision of facilities for an improved social life after the war, it has had under review a suggestion for the establishment of a Municipal Theatre.

After pointing out that several progressive cities are now discussing the inclusion of a municipal theatre in their reconstruction programmes, the Committee states that, with the approval of the Council, it proposes to proceed with the preparation of a detailed scheme, and to submit a further report on the matter.

It further suggests the division of the city into "neighbourhood units" of about 10,000 people, an essential feature of which would be a community centre which would "include an all-purposes hall with stage and dressing-rooms," etc.

D

C.E.A. AND UTHWATT REPORT

Possible Serious Burdens

THE report of the Legal, Finance and Parliamentary Committee was considered and adopted by the General Council at its meeting last week.

The Committee has noticed the request for the granting of first-class railway fares to delegates, and would ask for the matter to be deferred for another month to consider the cost of certain other aspects of this matter. It will report next month.

Cafés

The Catering Wages Act affects cafés attached to kinemas, which means that many of our members who conduct their own cafés will, in due course, be the subject of attention. Contact has been established with the section of the Ministry of Labour responsible for the administration, and when the time arrives, the Catering Commission set up under the Catering Wages Act will get into touch with the C.E.A. and call it into consultation.

When that happens, notice will be given to all members so that they have an opportunity of participating in the negotiations that will then ensue.

Uthwatt Report

The Committee has had its attention drawn to proposals in the Uthwatt Report. There is a number of proposals in this report which, if carried into effect, would impose very serious burdens indeed upon land and property owners. The particular recommendation of the committee to which attention was drawn is likely to be one of the most acutely controversial if it goes further.

In the meantime, however, there is very little, other than to note the effect, that can be done by your Committee until it is known how much of the Uthwatt Report the Government proposes to adopt.

Whatever is adopted will be the subject of legislation, and quite likely of a very controversial nature as well, so that when the time comes there will be full opportunity of giving expression to any views which it may be desirable to offer.

ROWSON TALKS TO PLANNING COMMITTEE

At last week's General Council meeting it was reported that the Planning Committee had had the benefit of a visit from S. Rowson, of the Board of Trade. He has taken a note of the various subjects suggested, and also made some suggestions himself. He is giving further consideration to all points, and your Committee may expect to have the opportunity of hearing him again.

Exhibitor Fined for Receiving

Described as the proprietor of Royal kinema, Wallgate, Wigan, Kenneth Ayton Scott, 121, Penny Lane, Allerton, Liverpool, was fined £25 and given an alternative of three months' imprisonment if the money was not forthcoming within a month when he was summoned at Newton-le-Willows Petty Sessions on October 14 for receiving an electric drill and a quantity of tools, value £15 15s., knowing them to have been stolen. He was also ordered to pay witness fees of £1 3s. 6d.

C. N. Glidewell, barrister, who entered a plea of not guilty, stated that there was a possibility of an appeal.

John Lannon, Mason Street, Wigan, charged with stealing the drill and tools, was fined £15. After being fined he was called by the police to give evidence against Scott.

Alan Curtis and Michele Morgan in TWO TICKETS TO LONDON (G.F.D.), reviewed in this issue

Tyneside Manager Passes

The death occurred suddenly of W. H. Bavidge, manager of the Plaza, Birtley, who was well known in Trade circles in the Tyneside area. Mr. Bavidge, who had been manager of the Plaza for three years, belonged to South Shields, where he resided. He had been associated with entertainments for 36 years, being at various times manager at South Shields Empire and Theatre Royal, and the Palace Theatre, Newcastle. He leaves a widow, son and daughter.

WAR TIME PROSPERITY IN AUSTRALIA

Fewer Prints : Longer Running Time and More Reissues

OWING to shortage of raw stock in Australia, which has been cut by 45 per cent., only eight prints of a film are permitted. Running times have increased, and many reissues are presented particularly in suburban theatres. Business has reached record heights, and the success of British films is one of the most marked factors in the Australian situation. Propaganda shorts of British and Australian origin are tremendously popular.

Despite war time restrictions on films from American and British studios, trading figures indicate that the film business, from the showman's point of view, is at its peak in Australia.

Before the outbreak of war America was the chief source for films exhibited in Australia, with Britain playing an important supplementary rôle. Australia herself provided her own first-class newsreels, and a small but growing local Industry was annually putting several feature-length films on the English-speaking market.

The Industry, however, was vitally dependent on America, and when the war brought man-power problems and a cut in raw stock material of 45 per cent. to Hollywood the motion-picture Industry in Australia was threatened at one stage with chaos. Fortunately, the Commonwealth Government stepped in and stabilised the position by arbitrating fairly between the needs of the various services, Governmental authorities and exchanges.

Business Prospering

Nevertheless, some idea of strain still being placed upon Industry's distributing organ tion can be gauged from the that before this cut came operation the usual number prints of feature films distribu throughout Australia stood at Only eight prints are now made

In spite of these difficulties, business in Australia is enjoy a period of great prosperity. proved quality of films, toge with a greater demand, resulted in longer runs. "State" theatre in Sydney, wh before the war, ran some changes of programme a year now down to nine. To a l extent this has thrown suburban situation into ch although the position has b relieved to some extent by re exhibitions of old favourites.

"Miniver" Record

Well-produced films with a mo message take pride of place popularity. "Mrs. Miniver" an all-time record run at Sy Liberty theatre of 47 weeks. Mo building shorts are also immen popular, almost to the exclusio films of the purely entertainm type.

British Films

Undoubtedly the most ma influence of the war on Australian film Industry has the impact of British feature f Despite the blitz, Britain managed to produce such fine as "First of the Few," "In W We Serve" and "Desert Victo In addition, since the earliest of the war, the British Minist Information has been in the with vast quantities of propag shorts, many of which have of great educational and tra value for the Fighting Serv Well over a hundred of these been placed theatrically Australia.

Since the inception of the partment of Information in over 50 Australian subjects de with all phases of the war and covering all the Services partments in Australia have produced. Department of Info tion films, such as "Ko Trail," "Battle of the Bism Sea," and "Assault of Salam have won international fam front-line war films.

C.E.A. CRITICISM OF MANAGERS' "CHARTER"

Association or Federation?

A SOMEWHAT caustic report on the activities and "charter" of the Cinema Managers' Association was submitted to the C.E.A. General Council by the General Purposes Committee last week.

e Report stated :—

ur Committee has been re-led of the insistence by the ches that neither the General ncil nor any of its officers have powers either to discuss or tiate such matters except far as the branches are agree-Therefore the correspon-e is submitted for the con-ation of the branches

e request amounts to this, as hether the branches are agree-that either the officers or a tation appointed for the pur-should be authorised to see esentatives of the Cinema agers' Association to listen report on any suggestions that put to them.

ter or Precis?

h the Cinema Managers' Associa-letter of September 27 is enclosed is called a "Charter" submitted e information and consideration of General Council. Here, again, the al Council is not the body con-d with this matter in the first nce, and accordingly the so-called er is passed on to the branches. e branches might like some nce on this matter. The word rter" is a misnomer, as charters ot issued in connection with this of composition. It can just as well alled synopsis or precis, or any-suitable that occurs to any mem-The all-important section of the ment is Article II, "Recognition rade Union Rights":—

(a) The kinema manager, in mon with other professional and -manual workers, shall be recog-ed as having the right to associate h his fellows in a national trade on organisation.

(b) The Cinema Managers' Asso-tion, as an autonomous section of National Association of Theatrical Kine Employees, shall be recog-ed as the only organisation with ich the Cinematograph Exhibitors' sociation shall deal or arbitrate on tters pertaining to the working con-ions of kinema managers and their ecutive subordinates, and the only anisation with which the Cinemato-ph Exhibitors' Association shall trate in any and all disputes that ght arise between employers on the hand and kinema managers and ir executive subordinates on the er.

(c) A condition of employment of a ema manager, relief manager or inee manager at any kinema owned controlled by a member of the ematograph Exhibitors' Associa-n shall be that the kinema manager, ief manager, assistant manager or inee manager shall be a member of Cinema Managers' Association, or l become a member of the Cinema agers' Association within three nths from the date of his appoint-nt as manager, relief manager, istant manager or trainee manager, within three months from the date the acceptance of this Charter by Cinematograph Exhibitors' Asso-tion."

uestion of Recognition

edless to say, the C.E.A. has not consulted in the drafting of these graphs. They are the efforts of one connected with the Cinema Managers' Association. They, however, deal with the all-important matter of recognition, and this is a matter in which the C.E.A. can have a very great deal to say, because if the C.E.A. should not be disposed to recognise either the Cinema Managers' Association or for that matter any other body, it is at perfect liberty to do so, and there is no power whereby it can be made to recognise anybody that it does not want to

Blessing Given to Federation

In any event, this paragraph cannot hold, inasmuch as the C.E.A. has already sent its recommendation to the branches to recognise the Managers' Federation. This is stated for the benefit of members in order that they may know what is the situation. It is not intended as an indication of the C.E.A. policy in the matter, because no consideration has yet been given by anyone to Article II, inasmuch as it has never previously been submitted to the C.E.A.

Following upon this Article there is a considerable number of pages as to rates of pay that the Cinema Managers' Association think ought to be paid, which is set out in the accompanying note; as to what progress the Cinema Managers' Association can make in regard to these claims is very much dependent on what happens ultimately in regard to recognition, and exhibitors need not be unduly depressed, nor impressed, by a preliminary expression by the Cinema Managers' Association as to its hopes as to what its members would like to receive. Here, again, there is no wish to anticipate either the policy or discussion, but merely guidance to the branches so that they may put these pleas into their proper perspective.

Constitution Approved

It was further stated that the Managers' Federation had submitted a draft of their Constitution which your committee has carefully gone through and which undoubtedly establishes a professional organisation for managers through which they could not only advance their status, but can also deal by methods of conciliation with all matters relating to wages and conditions.

Your committee recommends the General Council that it should approve the Constitution and indicate its approval to the branches so that they may, in turn, extend recognition to the Managers' Federation.

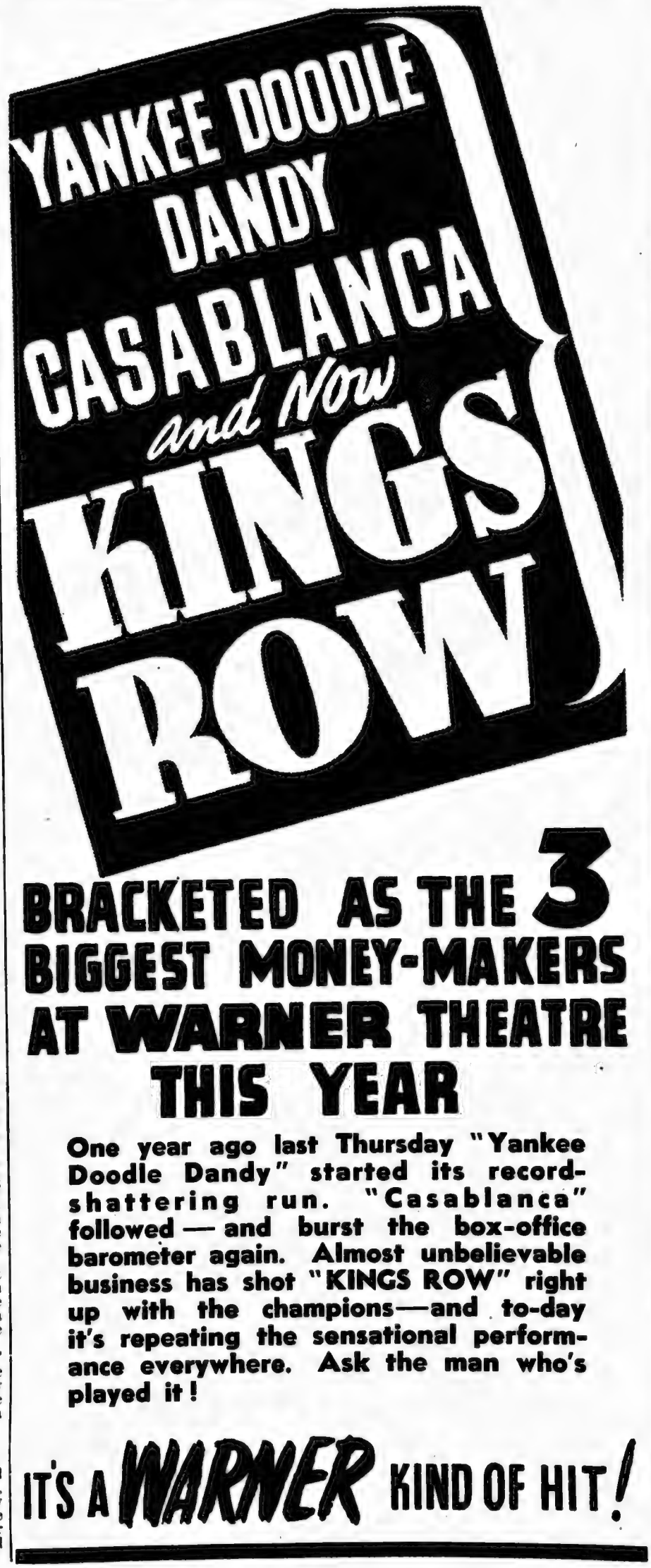
There is only one point on which the committee has offered criticism, which is that they consider the subscription of 5s. as insufficient. It has been brought to their notice that there is provision in the Constitution whereby each year the amount of the subscription can be varied.

The question was asked as to what would happen if methods of conciliation failed, and it is pointed out that the Managers' Federation would be in a position to ask for an award under the Industrial Arbitration Order.

The promoters of the Managers' Federation have reported that the response to the open letter which they issued last week has been immediate and substantial and has put them in a position to go right ahead.

Ex-Service Honorary Members

The Report was received and adopted with the additional recommendation, moved by a delegate, that honorary membership of the Federation should be given to managers, who, absent on war service, were likely to be re-employed after the war.


YANKEE DOODLE DANDY
CASABLANCA
and Now
KINGS ROW
BRACKETED AS THE 3 BIGGEST MONEY-MAKERS AT WARNER THEATRE THIS YEAR
One year ago last Thursday "Yankee Doodle Dandy" started its record-shattering run. "Casablanca" followed — and burst the box-office barometer again. Almost unbelievable business has shot "KINGS ROW" right up with the champions—and to-day it's repeating the sensational performance everywhere. Ask the man who's played it!
IT'S A WARNER KIND OF HIT!

E. G. Robinson Super Heads Columbia's Latest

LINE UP OF BOX OFFICE PRODUCE FOR TRADE SHOW SCREENING

AN Edward G. Robinson drama, a co-starring production for Merle Oberon and Brian Aherne, the appearance of George Sanders in his most challenging rôle since Maugham's "The Moon and Sixpence," the reappearance of Warner Baxter in the first of what may well prove a widely popular series, two peppy musicals, and the screen advent of a male newcomer who is "likely to win women patrons by the million"—these are the highlights of the Columbia group of eight pictures currently set for Trade showing in the Provinces following highly successful London presentations.

Two pictures have already been Trade shown in the Metropolis, they are "It's a Great Life," the Bumstead domestic comedy, reviewed in this issue, and "Destroyer," with Edward G. Robinson.

Details of the remaining London Trade shows, which all take place at the Rialto, Coventry Street, at 10.45, are as follows:—

Thursday, October 21, **What's Buzzin', Cousin?**, Ann Miller.

Friday, October 22, **Crime Doctor**, Warner Baxter.

Tuesday, October 26, **First Comes Courage**, Merle Oberon and Brian Aherne.

Wednesday, October 27, **Good Luck Mr. Yates**, Claire Trevor, Jess Barker.

Thursday, October 28, **Appointment in Berlin**, George Sanders, Marguerite Chapman.

Friday, October 29, **Two Senoritas**, Joan Davis and Jinx Falkenberg.

"Destroyer"

Starring Edward G. Robinson, with Glenn Ford, Marguerite Chapman, and Edgar Buchanan, and directed by William A. Seiter, this is the story of a ship and of a man's devotion to her from the moment when she is little more than an idea up to the time when she plunges into her first encounter with the enemy.

It is one of the most authentic pictures ever planned against a naval background, and the co-operation of the United States Naval Authorities themselves was considerable. It is, however, the human aspect of the ship herself rather than the war background which predominates in the theme of "Destroyer." Robinson appears as a chief bo'sun's mate, an old navy man who is working as a welder on a new ship that is to replace the old "John Paul Jones," which went down fighting. When the "Jonesy" is launched, E. G. wangles back into the navy, so that he may be part of her crew and help give her the "soul" of the old ship. The idea of instilling the old spirit into the new ship becomes such an obsession with Robinson that he almost brings about a state of disruption among her crew. The ship herself, on her "shake-down cruise," seems equally antagonistic.

How she vindicates herself and Robinson at the same time is the principal theme which develops. A technical feature of special interest is the glimpse given in the exciting climax of the value of "Radar." The workings of "Radar" were finally released to the public when it became known that the Axis was very much aware of its potency, although unable to figure it out. In the film, "Radar" does not betray any secrets likely to be of use to the enemy, but it does reveal certain thrilling facets of this invention which will prove illuminating to audiences.

"First Comes Courage"

Co-starring Merle Oberon and Brian Aherne and directed by Dorothy Arzner, "First Comes Courage," the first picture which Merle Oberon has made in a year and a half, is a romantic drama of Norwegian patriots. Merle appears as a Norwegian girl of high birth, who becomes a Nazi officer's wife in order to gain valuable information through underground channels for passing on to Great Britain, where her British fiancé, Brian Aherne, is a Commando.

An ingenious way in which vital information is conveyed to Britain is suggested in the picture. The apparent essentials are a bottle of liquid, a fine pen, a magnifying glass and a pair of spectacles. A message is written on one of the specially ground lenses under a magnifying glass, then it seems to evaporate and the glasses can be worn without fear of detection. But pairs of spectacles of this kind pull the wool over Nazi eyes until the wearer turns up in England and the message is made visible by a secret treatment.

"Good Luck, Mr. Yates"

A specially attractive aspect about this feature is the emergence of a male newcomer with obvious box-office possibilities. His name is Jess Barker. Claire Trevor's leading man in this human and appealing picture of the men and women who build the ships that carry the guns to the men who are fighting for victory. "Good Luck, Mr. Yates" is not, however, a war picture as such, but concerns itself more with the emotional conflict between characters which arises when a young instructor in a school military academy is frustrated, by reason of an ear injury, in his efforts to join the army. Dreading the disillusion of the hero-worshipping boys, he determines to make good as best he can in the national effort by getting a job in a shipyard, meantime attending a doctor for treatment in the hope that he can be eventually made fit enough for acceptance in the army. Claire Trevor is the woman who stands by him when circumstances arise which make him suspect, until he eventually vindicates himself in the eyes of the boys of the academy whom he had left behind him, and of his fellow-workers in the shipyards. Barker is a personable young actor, blonde, 6 ft. tall, with an engaging manner which is likely to win women patrons by the million, particularly as the younger kind of leading man is at a premium these days.

"Appointment in Berlin"

That the right type of controversy can prove a valuable box-office stimulant is exemplified in this picture, which co-features George S... Chapman and was... Green. Sanders a... R.A.F. officer who... over to the Na... William Joyce, ... casts in English. ... and completely un... suance of the rôle ... challenging expos... completely discred... purpose of ulti... country he so sup... may, or may not, ... the German radio ... British listeners h... so jeeringly familia... the war, and it ma... is sponsoring all ... verbal asp in his ... but however this m... "Appointment in ... implication of "spies to spy on sp... is an extremely provocative one.

Ann Miller and John Hubbard in a scene from WHAT'S BUZZIN', COUSIN ? (Columbia)

Edgar Buchanan, Marguerite Chapman and Edward G. Robinson in DESTROYER (Columbia)

"What's Buzzin', Cousin?"

Mirth by Rochester, melody by Fr... Martin and his Band, and rhythm ... romance by Ann Miller and John H... bard—this is the musically "escap... set-up offered by "What's Buzz... Cousin?" Ann Miller is certainly ... tops in taps." She appears as an he... who inherits a ghost town, in comp... with three young friends, Leslie Bro... Jeff Donnell and Carol Hughes, ... help her claim the land, and, in ... ticular, the presumptuously s... Palace Hotel. When they get to ... town they are thrown into despair a... desolate sight. How they bring p... perity to the place with the aid ... Rochester, John Hubbard and ... melody of Freddy Martin is the un... lying theme of a musical which ha... fewer than eleven top tunes.

"Crime Doctor"

Columbia's "Crime Doctor," co-star... Warner Baxter and Margaret Lind... and based on a series of popular r... dramas, is an ambitious production ... mountings and values belonging to ... ranking films. Produced by B... Cohn and directed by Michael Go... "Crime Doctor" establishes Wa... Baxter in the title rôle as "Dr. ... way." Furthermore, it marks Ba... return to the screen after an abs... of more than six months.

Three complete service institut... were constructed for the climact... scenes of this film. A modern hosp... hotel and penitentiary, each opera... in realistic detail, provide the b... grounds for much of the action. U... every known successful produc... ingredient, the studio is confident ... the screen version of "Crime Doc... will live up to its already establi... radio popularity.

"Two Senoritas"

Featuring Joan Davis of the el... facial features, and Jinx Falkenb... "the million dollar magazine c... girl," this is a madcap film mu... designed to chase away any vestig... war-time blues. It is concerned wit... adventures of two girls from Cha... who pose as Portuguese stars in ... to win fame on Broadway. In addi... to the two featured performers, the ... of the patron is also gladdened by ... sight of blonde Ann Savage, fo... model Leslie Brooks, newcomer Ra... Ames and Bob Hayme...

"It's a Great Life"

With Penny Singleto... Arthur L... Larry Simms and Hug... Herbert, th... the latest in the ever-popular serie... Columbia's domestic comedies. S... thing new has been added to the ... addition of the explo... of the ... steads. The "someth... new" is ... old favourite with audiences, w... screen appearance always causes ... immediate flutter—Hug... Herbert. ... "woo-whoos" his w... through ... comedy in typical fashion, and pr... that there is one character who ca... even dizzier than Dagwood as he ... to straighten out the complications ... time featuring around the purchase ... "horse" which should have bee... "house," in which Blondie's ever-le... husband invariably entangles himse...

Names in the News

On the resignation of **Sam Phillips**, who had been manager of the Golders Green Regal (an associate Odeon theatre) since January, 1940, **Derek Norris** has been transferred to the vacancy from the Harlesden Odeon, where he had been in charge since last July. Joining G.-B. in 1936, he was appointed to the management of the Islington Blue Hall at the beginning of 1937, moved to Sydenham Rink five months later, and in 1937 took over the Rio, Sneerness. He joined Odeon in 1940 and became manager successively of their Haverstock Hill and Edgware Road theatres soon afterwards. He resigned last October to take up activity in another direction, but rejoined the company in July as manager at Harlesden.

With him from Harlesden to Golders Green goes **C. W. Field** as house manager. He joined the company at the beginning of 1941 after 15 years as a supplier of art and other accessories to studios, and took temporary charge of the Harlesden theatre while manager Percy Dyer was in hospital last year.

The new manager at Harlesden is **Eric C. Chisman**, who began his career with the firm at Finsbury Park Astoria, went to the Birmingham Paramount for six months and returned to Finsbury Park last March.

On the resignation of **S. C. B. Richardson** from the managership of the Acton Odeon, Percy Dyer, whom he succeeded there in September, 1942, has been re-appointed manager, moving over from Rayner's Lane, to which he had been transferred last July from Harlesden. A former actor, who took a prominent part in that religious silent classic, "From Manger to Cross," he later became producer and opera singer, musical comedy performer and film actor. He qualified in the operating-room at the Edgware Road Blue Hall, became a film exploiter, and opened the Ilford Premier for G.-B., afterwards managing several of their other halls. He joined Odeon two years ago, and has served with them at Deptford, Sudbury, Acton, Harlesden and elsewhere.

John Gee has resigned from Odeon and left the Trade to go back to the City. An American citizen, speaking five languages, he was formerly in the shipping world, and during his two years in the film business has blossomed out as an astute and resourceful showman. He is succeeded at Hendon by **Claude A. "Terry" Herold**, another recruit from the commercial world, who left the store business to join the 3rd City of London Yeomanry ("Sharpshooters") at the beginning of the war. On being invalided out, he joined Odeon as a trainee at Camberwell and became house manager at the Brixton Astoria over two years ago. His training in shop display has proved of great assistance in his present occupation.

MORTGAGES AND CHARGES

Two Cities Films, Ltd., 15, Hanover Square, W.1.—(1) Charge on the Highbury Athenæum, Highbury New Park, N. dated September 23, 1943, to secure £.000. Holder: Mrs. F. Kingdom-Ward, 80, Marchmont Street, London. (2) Charge of same date on above premises and 98, Highbury New Park, to secure £5.000. Holder: M. J. Wilson, 113-117, Wardour Street, W.1.

SATISFACTIONS

Ritz (Nottingham), Ltd., Dean House, Dean Street, W.1.—Satisfaction in full on August 24, 1943, of charge dated August 26, 1941, and mortgage dated July 29, 1936, and registered September 6, 1941, and August 19, 1936, respectively.

RECEIVERSHIPS (APPOINTMENTS OR RELEASE)

London and District Cinemas, Ltd., Capitol Cinema, Church Street, Epsom.—N. W. Wild of Orient House, 42-5, New Broad Street, E.C.2, ceased to act as receiver and manager on September 12, 1943.

DEBENTURE BUYING FOR INVESTMENT

Kinema Issues Quiet

By the City Editor

WHILE there was no definite decline in kinema shares, there was no general rise either. Business was on a comparatively small scale, in common with the rest of markets.

The outstanding feature among the big groups was the buying of debenture issues for investment. This resulted in rises of 5s. to £103½ in A.B.P.C. 4½ per cent. debentures; of 12s. 6d. to £103⅛ in Gaumont British 4½ per cent. debentures; of 25s. to £101¾ in General Theatres 6½ per cent. debentures, and of 25s. to £103¾ in Odeon 5 per cent. debentures.

The equities of the big groups were steady, with the exception of G.-B.'s which fell 3d. for the 10s. ordinary, and 4½d. for the 5s. "A" ordinary, at 17s. 3d. and 8s. respectively.

In the outside groups there was some interest, an outstanding feature being Twentieth Century 6 per cent. pref. which rose 9d. to 4s.; British Lion 7½ per cent. pref. rose 2½d. to 10s. 8d.; Capital and Provincial News 5s. shares 3d. to 4s. 6d.; and Cine Television 6d. deferred shares 4½d. to 9s. 3d.

Madam Tussauds 1s. deferred recovered to 2s., a rise of 3d., while the preferred advanced 4½d. to 17s. 9d. P.C.T. 10 per cent. cumulative preference gained 1s. at 32s. 9d., and Union Cinemas 1st preference 6d. to 19s.

SHARE MARKET

	This week.	Movement.
African Theatres Ord. ..	61/3	—
Assoc.Brit.Pic.Corp.5/-Ord.	16/7½	— -/1½
,, 6% Pref.	24/9	+ -/9
,, 4½% Debs. ..	£103½	+ 5/-
A.P.P.H. Ord.	25/6	— -/1½
Brit. & Dom. Films £1 ..	4/3	—
Brit. Lion 7½% Pref. 10/-	10/8½	+ -/2½
Capital Prov. News 5/-	4/6	+ -/3
Cine. Television Dfd. (6d.)	9/3	+ -/4½
Dufay-Chromex 5/- Ord.	3/7½	— -/3
Gaumont-British Ord.10/-	17/3	— -/3
,, "A" Ord.	8/-	— -/4½
,, 5½% 1st Pref. ..	20/6	—
,, 4½% Debs. ..	£103½	+12/6
General The. Prefd. ..	12/6	—
,, 6½% 1st Mort. Deb.	£101¾	+25/-
Mde. Tussaud 1/- Def. ..	2/-	+ -/3
,, £1 Prefd. Ord. ..	17/9	+ -/4½
Moss Empires £1 Ord. ..	38/9	— -/3
,, £1 Cum. Pref. ..	22/6	+ -/1½
Odeon 5/- Ord.	21/1½	+ -/1½
,, 6% Pref.	21/6	—
,, 5% Debs.	£103½	+25/-
P.C.T. 10% Cum. Pref. ..	32/9	+ 1/-
,, Cum. "A" Pref. £1	28/3	—
,, Cum. "B" Pref. £1	27/6	—
,, Const. 7% Pref. ..	25/9	—
Scophony (5/- shares) ..	3/6	+ -/1½
Sound City (Films)6% Pref.	8/9	—
Stoll Th. Corp.	13/9	—
Twentieth Cent. Ord. ..	1/1½	—
,, 6% Pref.	4/-	+ -/9
Union Cinemas Ord. ..	2/6	—
,, 1st Pref.	19/-	+ -/6
,, 2nd Pref.	18/6	—

£1 shares unless otherwise stated.

Two Renown Appointments

Alec Lever, for many years with RKO-Radio, has joined Renown and has opened up offices in Leeds for the purpose of distribution of Renown product in that territory.

Frank Coombs, late of 20th Century-Fox, is joining the company, taking over the South Coast territory.

International Cinematograph Co., Ltd., 6, Broad Street Place, E.C.—R. W. West of 6, Broad Street Place, E.C.2, ceased to act as receiver and manager on September 30,1943.

NEW PRIVATE COMPANIES

Cantlay Laboratories, Ltd.—Registered October 2. Capital, £4,000 in 4,000 shares of £1 each. Developers, printers and processors on kinematograph and other films. The directors are Denis F. Cantlay, 503, Keyes House, Dolphin Square, S.W.1; Robert E. Cooban, C.A., 15, West Drive, Harrow Weald. Registered office: 53, Berners Street, W.1.

J. M. Elliman and Son, Ltd.—Registered in Dublin October 6. Capital, £3,000 in 108 "A" shares of 5s. each and 2,973 "B" shares of £1 each. Contractors for the erection, decoration and equipment of kinemas, etc. The subscribers are Joseph Elliman, 100, Kimmage Road West, Terenure, Dublin, doctor; Solomon M. Elliman, 20, Mayfield Road, Terenure, Dublin, merchant.

Cinema Projects, Ltd.—Registered in Edinburgh October 5. Capital, £100 in 100 shares of £1 each. Kinema proprietors, etc.

Suburban Century Entertainments, Ltd.—Registered October 5. Capital, £100 in 100 shares of £1 each. Kinema proprietors, etc. Secretary: A. R. Elliott. Solicitors: Hart, Leverton and Co., 202, Bishopsgate, E.C.2. Registered office: 110, Long Acre, W.C.2.

Filmhire (Birmingham), Ltd.—Registered October 8. Capital, £1,000 in 1,000 shares of £1 each. Film renters, exhibitors, etc. The directors are Edward S. Fellowes-Farrow and Stephen G. Cummin, both of 9, Upper Berkeley Street, W.1.

The following were also registered on October 8, with a capital of £1,000 in £1 shares in each case, and with particulars similar to those of Filmhire (Birmingham), Ltd.: **Filmhire (Edinburgh), Ltd., Filmhire (Leeds), Ltd., Filmhire (Manchester), Ltd., Filmhire (Newcastle), Ltd., Filmhire (Plymouth), Ltd.**

Plaza Cinema (Newsham), Ltd.—Registered October 2. Capital, £1,500 in 1,500 shares of £1 each. To acquire the Plaza, Newsham, Northumberland, now in the occupation of Mary Bice. The directors are Mrs. Annie Bernstone, address not stated; Mrs. Dinah Sigal, 6, Crossway, Jesmond, Newcastle-on-Tyne; Mrs. Sybil Bernstone, 19, Wellburn Park, Jesmond, Newcastle-on-Tyne. Solicitors: Blacket Gill, Newcastle-on-Tyne. Registered office: 69, Blackett Street, Newcastle-on-Tyne.

Hindmarsh Enterprise (Stanley), Ltd.—Registered October 6. Capital, £1,000 in 1,000 shares of £1 each. Objects: To carry on the business of kinema and dance hall proprietors, etc. The directors are Robert V. Hindmarsh, Mrs. Isabelle Hindmarsh and Miss Gladys M. Hindmarsh, all of 17, Belle Vue, Consett (all directors of Hindmarsh Enterprise (Publicity Service), Ltd.); David Emerson, 43, Whitworth Terrace, Spennymoor, floor manager. Solicitors: Welford and Jackson, Consett. Registered office: Gibson Street, Consett, Co. Durham.

REARDEN-GAUNT:—On October 16, 1943, at St. Mary's Church, Hendon, George Frederick Rearden, of Calcutta, younger son of Mr. and Mrs. William Rearden, of Crofton Park, London, to Mable Gwynneth, daughter of Mr. and Mrs. George H. Gaunt, of Hendon, London.

Company Meeting

ODEON THEATRES

The sixth annual general meeting of Odeon Theatres, Limited, was held on Oct. 14 in London. Mr. J. Arthur Rank (chairman of the company) presided.

The following is an extract from the chairman's statement:

The trading profits of the group amounted to £2,163,687, as compared with approximately £1,700,000 last year, an increase of approximately £463,000, which figure I am sure you will agree is most satisfactory. The increase in profits over last year has kept pace with the increase in the amount required for taxation.

Odeon Theatres, Limited, has earned a trading profit, after charging Excess Profits Tax of £629,243 to its subsidiary companies, of £1,261,555. The total available for appropriation is £320,249, out of which the directors recommend the payment of a dividend on the Ordinary shares of 15 per cent. (less income tax).

I mentioned last year the important part which the cinema industry plays in the life of the nation, and the responsibility which attaches to the directors of companies such as yours. During the year there has been some discussion as to the activities of those companies which I control. The last thing that I want to see in this industry is any one company so powerful that free and fair competition ceases to operate as an incentive to maximum effort. But I do want to see a sound British industry and your company maintained in its proud position as one of the leading exhibitors with, if practicable, a modern theatre in all the major cities of this country.

WIDESPREAD FUTURE OF BRITISH FILMS.

In our British-made films, now so rightly popular with our audiences, we have the means of showing the best of our ways of thought and living. It is the duty of those who believe in them to see that they go all over the world, and in my judgment we shall not build up a successful industry unless we do send our films to all countries that are ready to receive them. But we must see to it that we make films that audiences want to see, and so organise their distribution that audiences are given the chance of seeing them.

I believe that, so far as the United States is concerned, our American friends are willing to collaborate with us, realising that if the two great English-speaking nations are to go forward in friendship, an exchange of films can make an important contribution to mutual understanding.

Although this year will doubtless provide many problems and difficulties, I feel that, taking all things into consideration, we may look forward to the future with every hope of improving and increasing the success of the organisation.

The report was unanimously adopted. [ADVT.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Always a Bridesmaid (G.F.D.-Universal)—American.	61 min. (U)	The Andrews Sisters, Patric Knowles, Grace McDonald.	Cheery, attractively mounted pocket comedy musicale. Story slight but bright, and cast in good form.	Good light support. Good for the family.
Claudia (20th Century-Fox)—American.	91 min. (U)	Dorothy McGuire, Robert Young, Ina Claire.	Tender, thought-provoking and refreshing marital comedy drama, adapted from a current stage success. Story clever and human and new star's performance delightful. Feminine appeal strong.	Outstanding light booking. Too subtle for children.
First Comes Courage (Columbia)—American.	86 min. (U)	Merle Oberon, Brian Aherne, Carol Esmond.	Graceful and vigorous, if somewhat stereotyped, commando romantic melodrama. Backgrounds colourful, stars adequate, love interest popular and climax exciting.	Very good general booking Safe for the family.
Follow the Band (G.F.D.-Universal)—American.	61 min. (U)	Eddie Quillan, Leon Errol,	Jolly, homespun comedy musicale. Story bright, staging good and cast versatile.	Capital support for all classes. Will please the youngsters.
Good Morning, Judge (G.F.D.-Universal)—American.	68 min. (U)	Dennis O'Keefe, Louise Allbritton, Mary Beth Hughes.	Boisterous triangle comedy with an occasional tune. Story attractive and versatile, timing good and staging adequate.	Reliable comedy programmer. Safe for youngsters.
Hi Diddle Diddle (United Artists)—American.	71 min. (A)	Dennis O'Keefe Adolphe Menjou, Martha Scott.	Crazy, laughter-packed farcical comedy. Story piquant, teamwork snappy, dialogue smart and staging elegant.	Capital light booking for all classes. Safe for the family.
It's a Great Life (Columbia)—American.	70 min. (U)	Penny Singleton, Arthur Lake, Larry Simms.	Domestic comedy, the latest of the Blondie series. Story slight, but cast versatile and embellishments agreeable.	Acceptable programmer. Good for youngsters.
***Lamp Still Burns, The** (General F.D.)—British.	90 min. (A)	Rosamund John, Stewart Granger, Godfrey Tearle.	Romantic drama of hospital life. Story warm, human and purposeful, acting impeccable, direction showmanlike and detail and atmosphere faultless.	Outstanding general booking. Nothing to harm the family.
Raiders of San Joaquin (G.F.D.-Universal)—American.	59 min. (U)	Johnny Mack Brown, Tex Ritter, Jennifer Holt.	Period outdoor comedy melodrama. Plot slightly involved, but action fast and scenery picturesque.	Fair average Western support. Good for youngsters.
***Sheepdog of the Hills** (Sherwood)—British.	71 min. (U)	David Farrar, Philip Friend, Helen Perry.	Refreshing rural romantic comedy drama, originally reviewed in KINE., September 25, 1941.	Attractive reissue. Good for the family.
Sherlock Holmes and the Voice of Terror. (G.F.D.-Universal)—American.	56 min. (A)	Basil Rathbone, Nigel Bruce, Evelyn Ankers.	Colourful espionage melodrama, a modern version of a Conan Doyle story. Acting good and treatment effective.	Good booking for the industrial element. Nothing to harm youngsters.
Sky's the Limit, The (RKO-Radio)—American.	89 min. (U)	Fred Astaire, Joan Leslie, Robert Benchley.	Gay, friendly, up-to-the-minute romantic comedy musicale. Story bright and appealing, stars in great form and staging impeccable.	Outstanding box-office attraction. Great for the family.
Two Tickets to London (G.F.D.-Universal)—American.	75 min. (U)	Michele Morgan, Alan Curtis, C. Aubrey Smith.	Espionage melodrama with naval trimmings and pseudo-English atmosphere. Story heavy-going, but stars attractive and romantic angle popular.	Very ordinary programmer. Little to appeal to youngsters.
Winter Time (20th Century-Fox)—American.	82 min. (U)	Sonja Henie, Jack Oakie, Cesar Romero.	Picturesque romantic comedy musicale. Story cheery, star and supporting cast in good form and skating dazzling.	Excellent light booking. Great for youngsters.
***Under Your Hat** (British Lion)—British.	78 min. (U)	Jack Hulbert, Cicely Courtneidge, Leonora Corbett.	Cheery British musical comedy burlesque, originally reviewed in KINE., October 3, 1940.	Capital reissue. Good for the family.
***Yellow Canary** (RKO-Radio)—British.	97 min. (U)	Anna Neagle, Richard Greene, Albert Lieven.	Lavish, workmanlike espionage romantic melodrama. Story traditional, yet exciting, stars in good form, staging lavish and climax breath-taking.	Very good popular booking. Safe for the family.

* A British picture.

REVIEWS FOR SHOWMEN

Always a Bridesmaid

General F.D.-Universal. American (U). Directed by Erle C. Kenton. Featuring the Andrews Sisters, Patric Knowles and Grace MacDonald. 5,505 feet. Release November 22, 1943.

CHEERY, attractively mounted comedy musicale, telling how two investigators, a young man and a girl, find romance while chasing elusive sharepushers. The actual plot is nothing to shout about, but the cast is popular and versatile, the dialogue is snappy and the song numbers are tuneful. Its lively, bubbling surface action and smart cracks will see it through as a second. Good light support for the majority of halls.

Story.—Tony, a handsome young district attorney, is instructed by his chief to look into the affairs of a lonely hearts club. Linda Mae, a pretty investigator, is sent by her boss on a similar errand. Tony and Linda Mae pose as lonely souls and join the club, but meet without being aware that their mission is the same. Colonel Thaddeus Winchester, a confidence man, and Miss Cavanaugh, an equally unscrupulous spinster, are using the club as a magnet for mugs, but after a number of mix-ups Tony and Linda Mae finally get together and get the goods on both. They also fall in love.

Acting.—Patric Knowles and Grace MacDonald form a spirited romantic team as Tony and Linda Mae, Charles Butterworth and Edith Barrett contribute amusing character studies as Winchester and Miss Cavanaugh, but it is the Andrews Sisters and comedian Billy Gilbert, effectively cast as a girl-chasing Greek, who really hold the show together.

Production.—The story is not entirely without ingenuity—the piquant professional rivalry of Tony and Linda Mae and the uneasy romance between Winchester and Miss Cavanaugh neatly interlace—but it is a musicale rather than a farce that the entertainment registers. Its principal props are the Andrews Sisters, who syncopate as only they can, and the already boosted Billy Gilbert. Nevertheless, it does pretty well both ways and is definitely an unpretentious hit as a whole.

Points of Appeal.—Slight, but bright story, good additional gags, versatile cast, tuneful numbers, good staging and neat title.

First Comes Courage

Columbia. American (U). Directed by Dorothy Arzner. Featuring Merle Oberon, Brian Aherne and Carl Esmond. 7,727 feet. Release not fixed.

AMBITIOUS, photographically impressive commando romantic melodrama, set in occupied Norway, illustrating how the collaboration of a young English officer and a beautiful Norwegian patriot paves the way to a successful raid by British forces. The story is one of many, but the resourceful woman director cunningly offsets many of its sturdy conventionalities by approaching them from a subtle feminine angle. We can go further, her shrewd and persistent plugging of the evergreen heart interest, together with its breathtaking climax, puts it well in the popular box-office running. Its title and star values should do the rest. Very good general booking.

Story.—Alan, captain in the British Commandos, who knows Norway, is ordered to land secretly and set the stage for a raid. Meanwhile, Nicole, an aristocratic patriot, slyly encourages the advances of Paul, a Nazi officer, to get information for the Allies. Alan soon finds the going tough and is wounded and captured. Happily, he and Nicole are old friends, and Nicole quickly plans his escape and hides him in her cellar.

By this time Paul begins to sit up and take notice, and before long Nicole has to promise to marry him to allay his suspicions. On their wedding night Paul finds he has been duped, but Alan and the British Forces strike in the nick of time. Paul is liquidated and the raid is a success. Alan wants Nicole to return with him to England, but she considers it her duty to carry on with her patriotic work.

Acting.—Merle Oberon gives a cool, sensitive portrayal, and is always the little lady as Nicole. Brian Aherne is not exactly our idea of a Commando leader, but he, nevertheless, gets by as the well-bred, amiable, courageous and resourceful Alan. The two are an attractive and romantic pair. Carl Esmond and Fritz Leiber act even better as Paul and a high Nazi agent.

Production.—The story makes things pretty easy for the hero and heroine, but, although there are times when the intelligence of the Nazis is somewhat underrated, many of the vigorous and colourful happenings carry both heart interest and thrills. Put another way, it lacks the epic quality and stern, unrelenting authenticity of "The Commandos Strike at Dawn," but its elegant, yet ingenuous romanticism, makes it a particularly promising and exciting woman's picture. The description is its confident recommendation. Its title and star values speak for themselves.

Points of Appeal.—Stereotyped, but topical and actionful story, sturdy twists, exciting climax, ingratiating romantic angle, strong feminine interest, very good staging and photography and big star values.

Claudia

20th Century-Fox. American (U). Directed by Edmund Goulding. Featuring Dorothy McGuire, Robert Young and Ina Claire. 8,190 feet. Release not fixed.

TENDER, thought-provoking and refreshing marital comedy drama, smoothly adapted from the New York and London stage success, describing the wide emotional vicissitudes of a healthy, unaffected girl who marries early, and, as a result, learns at first hand all the facts and much of the purpose of life.

Intelligently and sympathetically handled, decorated with good dialogue and impeccably portrayed — Dorothy McGuire makes a memorable screen début in the name part—it provides delightful, as well as clever, class entertainment. Feminine appeal is, of course, prodigious. Outstanding light booking, particularly for good and high-class halls.

Story.—David Norton, a young architect, and Claudia, his bright, gawky and completely ingenuous wife, occupy a small but picturesque farm. Mrs. Brown, Claudia's mother, lives with them and enjoys their affection and respect. Claudia suddenly has an urge to acquire glamour and sophistication, and while David and her mother are away, has a mild flirtation with George Seymour, a neighbouring playwright. She is seen in George's arms by David and a tiff follows.

The situation is not improved when David learns that Claudia proposes to sell their love nest at a profit to a temperamental opera singer, but minor differences are swept aside when Claudia later learns that she is to have a baby and that her mother has contracted a fatal disease. At first, the stern reminder of the inexorable laws of nature unsteadies her, but in David's sympathetic hands she slowly sees the purpose of it all and finds her real self.

Acting.—Dorothy McGuire has a most difficult part as Claudia, but she, nevertheless, contributes a natural, intelligent and superbly graduated portrayal. Robert Young and Ina Claire are equally good as David and Mrs. Brown. Reginald Gardiner, Olga Baclanova and Jean Howard also register in direct support.

Production.—There is a tremendous lot in the picture—it has humanity, heart interest and humour, and merges all three into an intelligent whole—but its delicate flavour cannot be fully appreciated unless an audience is prepared to bring its own imagination into play.

Normally entertainment that is discursive, subtle and dependent on character drawing rather than action for its effect has a limited market, but in this instance its quiet inspirational qualities more than meet the difficulty, or rather handicap, half-way. Its irresistible feminine angle will still widen its appeal. In all, challenging, but amusing and intensely human stuff. Its title values are, of course, considerable.

Points of Appeal.—Delicate, stimulating, moving and amusing story, delightful portrayal by Dorothy McGuire, good support, clever dialogue, understanding direction, strong feminine angle and big title values.

Sherlock Holmes and the Voice of Terror

General F.D.-Universal. American (A). Directed by John Rawlins. Featuring Basil Rathbone, Nigel Bruce and Evelyn Ankers. 5,073 feet. Release November 22, 1943.

COLOURFUL, crowded, but somewhat far-fetched and not particularly fluent espionage melodrama, very freely adapted from Conan Doyle's "His Last Bow," describing how Sherlock Holmes, the famous detective, silences a particularly menacing Haw-Haw, and, at the same time saves England from invasion. The cast contains a number of distinguished and versatile British players, but their polished acting fails fully to atone for the untidy and extravagant rehabilitation of a classic detective tale. Neither do they completely cloak atmospheric imperfections.

Still, it is on the whole pretty good potted serial, if not unadulterated Conan Doyle. It can also boast of an attractive title. Good "catch-penny" for the industrial masses.

Story.—The members of British Intelligence are disturbed by "Voice of Terror" broadcasts, presumably coming from Germany, which give sinister and accurate warnings of sabotage, and call in Sherlock Holmes. Holmes traces an important clue to the East End, and, after allowing a suspected Nazi agent to escape, follows his quarry to a secret hiding place.

The authorities are then informed and a quisling and a gang of Nazis are quickly apprehended. It then turns out that the ringleader is a member of British Intelligence and that he had been masquerading for many years as a high-born Englishman, captured during the last year. His timely arrest not only brings an end to the "Voice of Terror," but saves England from invasion.

Acting.—Basil Rathbone looks the part of Sherlock Holmes, Nigel Bruce makes an agreeable Doctor Watson, Reginald Denny is disarming as a Nazi villain, and Evelyn Ankers makes the most of a slight feminine interest.

Production.—The melodrama is certainly not pure Conan Doyle, but at least it introduces the immortal Sherlock Holmes, and the presence of the most fascinating and distinguished detective of fiction, played with all seriousness and no little skill by Basil Rathbone, helps a little to give an air of authenticity to the highly coloured happenings. There are also one or two hearty thrills to its credit, but whichever way you look at it its title values obviously remain its strongest booking asset. Definitely for the "workman's" rather than the carriage trade.

Points of Appeal.—Topicality, serial-like twists, popular cast, convenient footage and box-office title.

Winter Time

20th Century-Fox. American (U). Directed by John Buchanan. Featuring Sonja Henie, Jack Oakie and Cesar Romero. 7,430 feet. Release not fixed.

SPECTACULAR romantic comedy musicale, with picturesque snow-covered Canadian exteriors and warm hotel interiors, describing in jolly, friendly terms the chequered love life of a pretty Norwegian skater, who ultimately marries an American to get her kindly uncle out of a financial jam. The cheery, if not particularly strong, story is smoothly and piquantly played by the versatile and attractive stars and first-class supporting cast, and it is neatly embellished with dazzling ice-rink spectacle, robust slapstick and tuneful songs. The ensemble is "just what the doctor ordered" escapist entertainment. Excellent light booking for all classes.

Story.—Skip, publicity man for Freddie, owner of a picturesque but far from prosperous hotel on the Canadian border, tricks Mr. Ostgaardt, a kindly and wealthy old Norwegian, and his pretty niece Nora into taking a suite. Nora and Freddie soon fall for each other, and when Nora hears of Freddie's financial difficulties she, Skip and Freddie put their heads together, and, with the co-operation of Brad, a conceited crooner, persuade Mr. Ostgaardt to buy the place.

Before Mr. Ostgaardt can meet the cost of the publicity campaign he learns that the Nazis have invaded Norway and that his money is frozen. Nora is an amateur skating champion, and she decides to turn professional and thereby solve her uncle's financial problems, but she has to become an American citizen to put her plan into operation. Meanwhile, she and Freddie quarrel over Freddie's interest in Marion Daley, a columnist. Brad hopes to catch Nora on the rebound, but at this juncture Flossie, Brad's girl, takes a hand. Needless to say, everything comes right in the end.

Acting.—Sonja Henie contributes an attractive and particularly versatile performance as Nora. She portrays feminine pique naturally, dances effectively and skates marvellously. Jack Oakie is a tower of strength in the comedy rôle of Skip, while Cesar Romero, Cornell Wilde, Carole Landis, S. K. Sakall and Woody Herman and his Orchestra do their stuff in direct support.

Production.—There is a good skating-rink sequence at half-time and an equally effective skating grand finale, but the picture does not entirely depend upon the prowess of its skating champion star for its entertainment. Far from it! It is also good musicale, good farce, and above all, good fun. We could easily continue our praise of the happy production, but there is no point in painting the lily. Our advice to every enterprising exhibitor is—grab it! Remember "Katina," Sonja Henie's previous big box-office hit?

Points of Appeal.—Bright, cheery story, delightful acting and marvellous skating of Sonja Henie, friendly, popular and talented supporting cast, picturesque staging, breathtaking skating ensemble, good title and box-office stars.

Continued on page 27

GFD

BASIL RATHBONE and NIG

in

Sherlock Ho

and The VOICE

Released November 22nd

G L BRUCE

s Times

Holmes leaps from his historic reputation to the front-page headlines and excitement of

To-day

E of TERROR

UNIVERSAL PICTURE

VELYN ANKERS · REGINALD DENNY
HOMAS GOMEZ · MONTAGU LOVE
HENRY DANIELL

irected by JOHN RAWLINS · *Associate Producer* HOWARD BENEDICT

UNIVERSAL
TWO
LONDON
MICH
ALAN
CURTIS
TARQUIN OLIVIER
THRILL
AFTER
PROVINCIAL
MANCHESTER Theatre Royal
CARDIFF Park Hall
NOTTINGHAM Scala
LIVERPOOL Scala
GLASGOW Regal
BIRMINGHAM Scala
NEWCASTLE Essoldo
SHEFFIELD Cinema House
LEEDS Tower

TICKETS TO LONDON

arring

ICHELE MORGAN

with

LAN C. AUBREY ° BARRY

R TIS SMITH ° FITZGERALD

VIER ° MA GORDON ° OSCAR O'SHEA *and* DOOLEY WILSON

Screen TOM REED *Story by* ROY WILLIAM NEILL

Produced *and* ected *by* EDWIN L. MARIN

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		SHOWS
	October	26, 10.30
	October	27, 10.30
	October	27, 10.30
ay,	October	27, 10.30
ay,	October	27, 10.30
	October	29, 10.30
	October	29, 10.30
ay	October	27, 10.45
	October	28, 10.45

Released Dece

GFD

JOHNNY MACK BROWN and TEX RITTER

RAIDERS of SAN JOAQUIN

PROVINCIAL TRADE SHOWS

CARDIFF	Park Hall	Fri. Oct. 22	10.30
NEWCASTLE	Essoldo	Fri. Oct. 22	10.30

Released October 25th

THE ANDREWS SISTERS

ALWAYS A BRIDESMAID

with

PATRIC KNOWLES
GRACE McDONALD
CHARLES BUTTERWORTH
BILLY GILBERT
ANNE ROONEY

Screen Play, Mel Ronson — Original Story, Oscar Brodney

Directed by ERLE C KENTON — Associate Producer, KEN GOLDSMITH

A UNIVERSAL PICTURE

PROVINCIAL TRADE SHOWS

MANCHESTER	Theatre Royal	Fri. Oct. 22.	10.30
CARDIFF	Park Hall	Tues. Oct. 26.	10.30
NOTTINGHAM	News Theatre	Tues. Oct. 26.	10.30
LIVERPOOL	Futurist	Tues. Oct. 26.	10.30
GLASGOW	Playhouse	Tues. Oct. 26.	10.30
BIRMINGHAM	Scala	Wed. Oct. 27.	10.30
NEWCASTLE	Essoldo	Wed. Oct. 27.	10.30

Released November 22nd

Follow the Band

PROVINCIAL TRADE SHOWS

MANCHESTER	Theatre Royal	Tues. Oct. 26.	10.30
CARDIFF	Park Hall	Wed. Oct. 27.	10.30
NOTTINGHAM	Scala	Wed. Oct. 27.	10.30
LIVERPOOL	Scala	Wed. Oct. 27.	10.30
GLASGOW	Regal	Wed. Oct. 27.	10.30
BIRMINGHAM	Scala	Fri. Oct. 29.	10.30
NEWCASTLE	Essoldo	Fri. Oct. 29.	10.30

RELEASED DECEMBER 6th

d from page 21

The Sky's the Limit

dio. American (U). Directed by H Griffith. Featuring Fred Astaire, sle and Robert Benchley. 8,010 *feet. Release not fixed.*

friendly, up-to-the-minute romantic me y musicale, neatly turning on competition between a young ir air ace, who somewhat roguishly himself to be taken for a shirker, and lle-aged publisher, for an intensely c girl. The piquantly depicted chase y leads to a number of tender and le situations, but provides many cues sic, song and dance. All are taken by staire and the first-class supporting What's more, the staging generously very demand. Outstanding box-office on, grand, heart-warming light enter- nt for all classes.

.—Fred, a happy-go-lucky, good- modest "Flying Tiger," is given a 's' leave before taking up a new assign- He immediately changes into civilian and visits a night-club. He is smitten n, an attractive photographer for a fashionable magazine, and proceeds her without revealing his real identity. intensely patriotic and wonders why ot in uniform, but finds his approach ible.

theless, Fred has a serious romantic n Harriman, Joan's susceptible boss, an complicates the issue by trying to war work for Fred and herself. ally, Harriman discovers that Fred is hero, but at this juncture Fred has a of conscience and walks out rather ake Joan another "left behind" wife. er, Harriman goes big-hearted and Joan a job which takes her to a big . Tradition does the rest.

g.—Fred Astaire acts naturally, s a great sense of humour and dances lously, and Joan Leslie is equally versa- nd engaging as Joan. The two are ly teamed. Robert Benchley, who finds put over one of his absurd speeches, gisters as Harriman. Freddie Slack s Orchestra, too, deserve mention.

uction.—The bright, topical, intimate triotic story has an easy, unhurried which enables it to build both its and heart-throbs from the echoes of thout getting too close to the real thing. one and the same time good comedy, ful romance, irresistible variety, and, important, a grand woman's picture.

s of Appeal.—Bright, intimate story, fully versatile performances by Fred and Joan Leslie, brilliant dancing, umbers, intriguing title and box-office

Follow the Band

l F.D.-Universal. American (U). d by Jean Yarborough. Featuring Quillan, Leon Errol and Mary Beth s. 5,478 *feet. Release December* 6, 1943.

LY, homespun comedy-musical telling chequered romance between a farmer's ho finishes up as a trombone soloist in ouble band, and the farmer's daughter. eam, neat, inconsequential tale is par- ly well cast and the versatile players it to score on its own as well as n a suitable and colourful vehicle for nd dance. Good title and star values underline its neatly packed escapist ainment. Capital support for all classes.

y.—Marvin Howe, a worker on Pop ull's goat farm, prefers playing the one to farming. He and Juanita Turn- Pop's daughter, fall in love, but Tate rs, Marvin's rival, gets their marriage oned by sending Marvin on a wild-goose to New York. Marvin's job is to get Pop mbership in the Dairymen's Associa- n organisation strictly limited to cattle s. He fails to make an immediate tment with Jeremiah K. Barton, the ary of the association, but somehow es to join a jazz band. Romantic com- plications follow, but in the long run our hero fulfils his mission and finds broadcasting fame.

Acting.—Eddie Quillan is good as Marvin, Mary Beth Hughes and Anne Rooney contrast effectively as the women concerned, and Leon Errol, Russel Hicks and Samuel S. Hinds do all that is asked of them in direct support.

Production.—The tale, although slight, is definitely a cut above that usually employed in musicals. The staging and tunes, too, are good, while the guest artistes, represented by Frances Langford, Alvino Rey, the Bombardiers, Hilo Hattie, the King's Men and Skinnay Ennis and the Groove boys add immeasurably to the fun and billing. The complete set-up is darned good pocket entertainment.

Points of Appeal.—Neat story, versatile cast and guest artistes, good staging, pleasing numbers, convenient footage and title and star values.

Raiders of San Joaquin

General F.D.-Universal. American (U). Directed by Lewis D. Collins. Featuring Johnny Mack Brown, Tex Ritter and Jennifer Holt. 5,365 *feet. Release October* 25, 1943.

PERIOD outdoor comedy melodrama telling how a straight-shooting young cowboy and his happy-go-lucky buddy prevent unscrupulous railroad agents from forcing honest ranchowners to sell their land. The story, which is exuberant rather than original, leaves nothing out, but after a time suffers from overcrowding. Picturesque scenery and fast riding are its happiest attributes. Fair average Western second.

Story.—Gil Blake, a rancher, and his neighbours, take the law into their own hands when crooked railroad agents attempt to trick them out of their land. Rocky Morgan, a young Westerner, and his pal Eustace arrive on the scene just as the battle is at its height and readily row in with Gil and his boys. Eventually, they outwit the villain and his thugs. By this time Rocky and Gil are rivals for Jane, daughter of a leading ranchowner, but Rocky, who turns out to be the railroad president's blue-eyed boy, ultimately gets her.

Acting.—Johnny Mack Brown turns in a sound performance as Rocky, Jennifer Holt is a pleasing Jane, George Eldredge is a hearty villain, and Fuzzy Knight makes the most of the comedy relief.

Production.—The staging is as picturesque as the cast is enthusiastic, but in spite of virile interpretation and clean atmosphere the film fails to pattern into a particularly clear, let alone convincing, whole. Nevertheless, its restless action should appeal to the industrial element and youngsters. Its a fair example of its popular breed.

Points of Appeal.—Popular cast, good title, fast action, refreshing and picturesque atmosphere and convenient footage.

Hi Diddle Diddle

United Artists. American (A). Directed by Andrew Stone. Featuring Dennis O'Keefe, Martha Scott and Adolphe Menjou. 6,390 *feet. Release not fixed.*

CRAZY, laughter-packed farcical comedy, describing the dizzy methods adopted to measure the integrity of an heiress's penniless sailor suitor. The wild, irresponsible plot zigzags between the bank and the bedroom, but is never too technical nor too blue. Cleverly characterised, wittily dialogued, piquantly framed and smartly staged, it's good fun for any company, feminine included. Capital light booking for all types of houses.

Story.—Sonny, sailor son of Colonel Hector Phyffe, an improvident, but quick-witted man-about-town, and Janie, attractive daughter of a wealthy mother, decide to marry. Just before the ceremony Janie's mother announces that she had entrusted her money to Peter Warwick (Sonnie's rival for Janie) and that he had cleaned her out. The news is a bit of a shock to Hector, but Sonny promptly declares that he loves Janie for herself alone and the two are hitched.

Hector soon discovers that the money was lost at a gaming house and sets to work to retrieve the fortune. He is aided by Dave, a good-hearted, but not too scrupulous entertainer, but handicapped by Gaya, his jealous opera-singer wife. The complications defer the honeymoon, but then we learn that the mother's story that she was broke was merely to test Sonny.

Acting.—Adolphe Menjou has a made-to-measure part and makes the most of it as the wily, flirtatious and improvident Hector. Dennis O'Keefe and Martha Scott win sympathy as well as laughs as Sonny and Janie, and Billie Burke, June Havoc and Pola Negri contribute generous support.

Production.—The plot is completely crazy, but it covers a lot of new and fruitful territory and work out well. The efforts of the newly-weds to get a few moments together before the bridegroom's leave is up accounts for a number of piquant touches, while the unscrupulous finance of the colonel wins as many laughs. The variety of the humour, to say nothing of its elegant and snappy presentation, alone places the comedy in the front rank. It's just the stuff to give the troops.

Points of Appeal.—Barmy but bright story, very good teamwork, piquant sex interest, strong feminine angle, bright night-club and musical embellishments, good title and box-office stars.

Two Tickets to London

General F.D.-Universal. American (U). Directed by Edwin L. Marin. Featuring Michele Morgan, Alan Curtis and C. Aubrey Smith. 6,786 *feet. Release December* 6, 1943.

MOODY espionage melodrama, with naval war trimmings and pseudo-English settings, telling of chequered romance between a young officer in the Merchant Service, out to clear himself of a charge of treason, and an attractive and sympathetic entertainer of French extraction. The tale, which, incidentally, is slightly "It Happened One Night-ish," seldom sees the light of day and never the sun, and frequently takes a breather at the strangest pubs.

Occasionally, tender romance and well-timed suspense lighten its heavy tread, but when all is said and done it fails to roam far beyond the realms of stereotyped fiction. Its title and star values are its best bet. Very ordinary "programmer."

Story.—Dan Driscoll, an officer in the Merchant Navy, is accused of working with the Nazis and causing his ship, *Lucky Star*, to be torpedoed by U-boats. He is handcuffed on his arrival at an English port, but he escapes when the train carrying him and his guard to London is bombed. He forces Jeanne, an entertainer, to help him and persuades her to accept his story.

Jeanne, who is the French widow of an R.A.F. pilot, and has a small son Roddy, takes Dan to her home. Dan and Jeanne fall in love and Roddy is willing to accept Dan as his father, but trouble starts when Jeanne later learns that her brother was on the *Lucky Star*. The sad intelligence causes her to doubt Dan and she informs the police. He is sent for trial, but dramatically clears himself and pins the crime on his accuser. Romance is then resumed.

Acting.—Alan Curtis and Michele Morgan work hard as Dan and Jeanne, but only succeed in contributing very ordinary portrayals. The best performances come from C. Aubrey Smith as an important government official, and Tarquin Olivier as Roddy.

Production.—The crux of the drama is the man-hunt, but it is carried out in such a poor light and against such phoney English backgrounds that chills and thrills are few. There is, however, a faint possibility that the feminine element will respond to its artless, romantic and slight yet ingratiating small-child sentiment. This and its title and star values entitles it to the benefit of the doubt, anyway, for unsophisticated audiences.

Points of Appeal.—Good title, popular stars, slight feminine angle, and dramatic court climax.

Continued on page 29

FILMS REGISTERED UNDER THE ACT

BY the courtesy of the Editor of the *Board of Trade Journal*, we are enabled to present a list which covers the period August 31, 1943, to October 11, 1943. Films, the names of which appear in italics, are parts of a series (or serials).

BRITISH

Title of Film.	Registered by.	Maker's name.	Length (feet).	No.
SEPTEMBER 3.				
The B.B.C. Brains Trust No. 2.	Anglo-American	Strand Film ..	3,054	Br./E. 6649
The Flemish Farm ..	G.F.D... ..	Two Cities ..	7,353	Br./Tr. 6650
SEPTEMBER 6.				
Strange to Relate ..	New Realm ..	Film Sales ..	3,019	Br./E. 6651
Piggie Wiggie	Columbia ..	British Foundation.	1,747	Br./R. 6653
Yesterday and Tomorrow.	,, ..	,, ...	1,578	Br./R. 6654
It's Just the Way It Is	N.S.S. Prod. ..	Two Cities ..	950	Br./E. 6668
Somewhere in Civvies	Butcher's ..	Butcher's and T. A. Welsh Prod.	7,894	Br./R. 6671
Tale of a Dog	,, ...	Butcher's ..	1,606	Br./R. 6672
SEPTEMBER 10.				
Dick Turpin's Trail ..	20th Century-Fox	Associated Independent.	1,725	Br./R. 6676
Yorkshire Relish ..	,, ...	,, ...	1,801	Br./R. 6677
SEPTEMBER 16.				
Pathe Pictorial (Nos. 404-416) Series—				
Pathe Pictorial No. 404	Pathe	Pathe	781	Br./R. 6686
Pathe Pictorial No. 405	,, ..	,, ..	820	Br./R. 6687
Pathe Pictorial No. 406	,, ..	,, ..	775	Br./R. 6688
Little Ships of England	M-G-M ..	Spectator Short	1,185	Br./R. 6690
London, 1942	,, ..	Verity	1,282	Br./R. 6691
SEPTEMBER 20.				
Pathe Pictorial (Nos. 378/390) Series—				
Pathe Pictorial No. 384	Pathe	Pathe	830	Br./R. 6715
Pathe Pictorial No. 385	,, ..	,, ..	810	Br./R. 6716
Pathe Pictorial No. 386	,, ..	,, ..	700	Br./R. 6717
Pathe Pictorial No. 387	,, ..	,, ..	865	Br./R. 6718
SEPTEMBER 24.				
Canada Bombs ..	Warner ..	R.C.A.F. (Overseas) Film Unit.	1,075	Br./E. 6719
SEPTEMBER 30.				
World of Plenty ..	Paramount ..	Paul RothaProd..	4,158	Br./E. 6725
OCTOBER 1.				
Adventures of Tartu ..	M-G-M ..	M-G-M British	9,286	Br./Tr. 6726
OCTOBER 8.				
Millions Like Us ..	G.F.D... ..	Gainsborough..	9,057	Br./Tr. 6729

FOREIGN

Title of Film.	Registered by.	Maker's name.	Length (feet).	No.
AUGUST 31.				
A Gentle Gangster ..	British Lion ..	Republic ..	5,152	F. 6646
SEPTEMBER 3.				
Alaska Highway ..	Paramount ..	Paramount ..	6,079	F. 6647
Fall Out Fall In ..	RKO-Radio ..	Walt Disney Prod.	674	F. 6648
SEPTEMBER 6.				
Romance of the Rockies	New Realm ..	Monogram ..	4,801	F. 6652
Piano Mooners ..	Columbia ..	Columbia ..	1,555	F. 6655
Vitamin G Man ..	,, ...	,, ...	581	F. 6656
Two Saplings	,, ...	,, ...	1,559	F. 6657
Community Sing No. 59	,, ...	,, ...	823	F. 6658
Maid Made Mad ..	,, ...	,, ...	1,395	F. 6659
Spook Louder ..	,, ...	,, ...	1,439	F. 6660
Kindly Scram ..	,, ...	,, ...	548	F. 6661
His Girl's Worst Friend	,, ...	,, ...	1,627	F. 6662
Aqua Thrills	,, ...	,, ...	841	F. 6663
Boobs in the Night ..	,, ...	,, ...	1,537	F. 6664
My Wife's an Angel ..	,, ...	,, ...	2,047	F. 6665
Duty and the Beast ..	,, ...	,, ...	551	F. 6666
Ski Soldiers .. .. (World of Sport.)	,, ...	,, ...	954	F. 6667
She's A.1 in the Navy	G.F.D.	Universal ..	828	F. 6669
Fired Wife	,, ...	,, ...	6,578	F. 6670
SEPTEMBER 9.				
Steel Against the Sky	Warner	Warner	6,082	F. 6673
Rear Gunner	,, ...	,, ...	1,836	F. 6674
Larceny with Music ..	G.F.D.	Universal ..	5,764	F. 6675
SEPTEMBER 10.				
Climbing the Peaks ..	20th Century-Fox	20th Century-Fox	787	F. 6678
Back to Bikes ..	,, ...	,, ...	808	F. 6679
Steelhead Fighters ..	,, ...	,, ...	805	F. 6680
SEPTEMBER 11.				
So Proudly We Hail ..	Paramount ..	Paramount ..	11,298	F. 6681
Little Isles of Freedom	Warner	Warner	1,756	F. 6682
Tortoise Beats the Hare	,, ...	,, ...	709	F. 6683
SEPTEMBER 14.				
Victory Through Air Power	U.A.	Walt Disney ..	5,869	F. 6684
SEPTEMBER 15.				
Where Trails Divide ..	Carlyle	Monogram ..	5,470	F. 6685
SEPTEMBER 16.				
Hunter's Paradise ..	Warner	Warner	945	F.
Don't You Believe It..	M-G-M	M-G-M	928	F.
Dog House	,, ...	,, ..	900	F.
Farm Hands	,, ...	,, ..	952	F.
Forgotten Treasure ..	,, ...	,, ..	867	F.
Heavenly Music ..	,, ...	,, ..	1,944	F.
Here at Home ..	,, ...	,, ..	970	F.
Inca Gold	,, ...	,, ..	966	F.
Land of Orizaba ..	,, ...	,, ..	767	F.
Mighty Niagara ..	,, ...	,, ..	847	F.
Nursery Rhyme Mysteries.. ..	,, ...	,, ..	940	F.
Seeing Hands	,, ...	,, ..	859	F.
Sky Science	,, ...	,, ..	779	F.
Trifles That Win Wars	,, ...	,, ..	964	F.
That's Why I Left You	,, ...	,, ..	850	F.
SEPTEMBER 17.				
Stage Door Canteen ..	U.A.	Sol Lesser Productions Inc.	11,960	F.
Someone to Remember	British Lion ..	Republic ..	7,210	F.
Thumbs Up	,, ..	,, ..	6,064	F.
Swing Your Partner ..	,, ..	,, ..	6,533	F.
The Purple V	,, ..	,, ..	5,219	F.
Shantytown	,, ..	,, ..	6,149	F.
SEPTEMBER 20.				
I Escaped from the Gestapo	Pathe	Monogram ..	6,747	F.
Dawn on the Great Divide	,, ..	,, ..	5,951	F.
The Black Raven ..	,, ..	P.R.C. Pic. Inc. ..	5,507	F.
SEPTEMBER 24.				
Thank Your Lucky Stars	Warner ..	Warner ..	11,440	F.
SEPTEMBER 25.				
Mister Big	G.F.D.	Universal ..	6,644	F.
Miracle of Morgan's Creek	Paramount ..	Paramount ..	8,822	F.
SEPTEMBER 27.				
Ghosts in theNight ..	Pathe	Monogram ..	5,828	F.
Sarong Girl	,, ..	,, ..	5,640	F.
OCTOBER 4.				
Phantom Ranger ..	New Realm ..	Monogram ..	4,578	F.
Love's a Wow ..	,, ...	Galma Films ..	1,296	F.
OCTOBER 9.				
Hoppy Serves a Writ..	United Artists ..	United Artists ..	6,052	F.
OCTOBER 11.				
A Lady Takes a Chance	RKO-Radio ..	Frank Ross, Inc.	7,729	F.
Behind the Rising Sun	,, ...	RKO-Radio ..	7,830	F.

ALTERATIONS OF TITLES

Title of Film.	Registration No.	Amended Title.
Sam Small Leaves Town	Br. 15463 ..	It's Sam Small Again.
Down Our Alley	Br./E. 2116 ..	Gang Show.
Second Thoughts	Br. 16123 ..	Crime of Peter Fram
Handle with Care	Br. 11442 ..	Look Out Mr. Haggis
Hearts of Humanity	F. 8324 ..	Back Street Boy.
Go Get 'Em Haines	F. 15376 ..	Murder of Edward Gr

ALTERATIONS OF LENGTH

Title of Film.	Registration No.	Original length (feet).	Amend length (feet
Murder of Edward Graham	F. 15376	5,579	5,500
Wise Guys	Br. 15076	6,009	6,000
Man Without a Face	Br. 12159	5,500	5,010
East of Ludgate Hill	Br. 15636	4,260	4,200
Jenifer Hale	Br. 15342	5,987	5,840
Oh No Doctor	Br. 9776	5,660	5,500
Little Stranger	Br. 9941	4,605	4,505
Last Barricade	Br. 16086	5,279	5,070
Catch as Catch Can	Br. 14903	6,428	6,285

*** The registered length of the film "The Butler's Dilemma" (B./R. has been amended to 6,765 ft.

The registered title and length of the film "Moonlight Sonata" (Br notification of which appeared in the *Board of Trade Journal* of Febr ary 18 have been altered to "The Charmer," 4,468 feet.

KEY TO REGISTRATION PREFIXES.

Br./E. indicates "Registered for the exhibitors' quota only."

Br./R. indicates "Registered for the exhibitors' and renters' quotas."

Br./DR. indicates "Registered for the exhibitors' quota and doubled for the renters' quota."

Br./TR. indicates "Registered for the exhibitors' quota and trebled for the renters' quota."

ued from page 27

Yellow Canary

Re . British (U). *Directed by Herbert* . *Featuring Anna Neagle, Richard* . *Albert Lieven.* 8,843 *feet. Release not fixed.*

Is , workmanlike espionage romantic el rama, recounting the amazing ad s of a courageous and glamorous Englishwoman who poses as a pro-Nazi ar ly suffers general censure to counter tivities of a ruthless enemy spy ring. rn, which opens in London and ends in Scotia, seldom departs from the ox, but it steadily builds up interest, n its own good time, ultimately arrives tisfactory and breathtaking climax.

particularly well served by its attractive mpetent cast and exceedingly well . His star and title values are not so ther. Very good popular booking, ota, too!

y.—Sally Maitland, courageous daughter d parents, gains the confidence of Hitler bbentrop while on holiday in Germany. wa breaks out she is labelled "Yellow " by her set, but they little know that i-British attitude is a blind and that she y a British agent. Ostensibly hounded he country of her birth, she sails for on the same boat as Jan Orlock, a officer. Her instructions are to make with Jan, who is suspected of being a r of a ruthless spy ring.

Garrick, a handsome Lieut.-Commander British Navy, is on the same boat, and is to keep an eye on Sally. Shortly heir arrival at Halifax, Nova Scotia, iscovers that Jim and she are working same firm. Meanwhile, Jan allows his ns to get the better of his judgment ads Sally to the hide-out of his con- es. She learns of a plot to blow up a and, with Jim's help, thwarts it in k of time. She is badly knocked about, rvives to marry, earn the plaudits of nily and confound her critics.

g.—Anna Neagle acts with dignity, nd looks good, as the courageous and ous Sally. Albert Lieven contributes a portrayal as the ruthless, fanatical, ceptible Jan, and Richard Greene kicks ls around with good sportsmanship and s the handsome, true-blue Jim.

aret Rutherford and Claude Bailey dish pukka comedy relief with rather a hand, but the rest of the players act ommendable restraint. Incidentally, Dreamin' of Thee) Fletcher does his appropriate circumstances.

ction.—Its hearty, nay, thrilling, hokum aracteristic Wilcox polish, a good cast, minine interest and an intriguing title. hat from the popular box-office view- ould be better than that?

s of Appeal.—Eventful, topical, exciting rgreen plot, very good characterisation, t technical presentation; refreshing ic angle, strong feminine interest, good bvious exploitation angles and box- ars.

Good Morning, Judge

. F.D.-Universal. *American (U).* d by Jean Yarborough. *Featuring* O'Keefe, Louise Allbritton and Mary ughes. 6,103 *feet. Release not fixed.*

TE OUS triangle comedy with an asi al tune telling how an action for sm brings a breezy, but not too scrupu- us publisher and a smart woman tog ther. The plot leads to rough- ath r than genuinely witty situations, ve satile and presentable cast succeeds dg off many of its rough edges. Its ng of settings and shrewd plugging of oard," a current song hit, are addi- tions. Altogether, agreeable light nt. Reliable comedy programmer.

—David Barton, a song publisher, es "Spellbound," a catchy song , nd Mira Byron, his slick girl friend, o r, but just as the money begins to roll in Ben and Harry Pollard, a couple of songwriters, claim the tune was theirs. Elizabeth Christine Smith, a shrewd and glamorous lawyer, takes up their case. David and Elizabeth eventually meet, but after David tricks her into losing the case he finds himself in love with her. Elizabeth reciprocates. Meanwhile, Mira gets jealous and a rough house in a saloon leads to all going to court. There are charges and counter-charges, but real love triumphs in the end.

Acting.—Dennis O'Keefe is well cast as the breezy David, Louise Allbritton definitely has a touch of class as Elizabeth, and Mary Beth Hughes scores in contrast as Mira. J. Carrol Naish, Louise Beavers and Samuel S. Hinds are talented passengers.

Production.—The attractive, versatile and resourceful players take their coats off to the somewhat rough story, and, by giving it a spot of surface polish, convert it into spirited, if not subtle, light entertainment. The pleasing signature tune, good timing and wide variety of settings are other considerable assets. In all, agreeable comedy "second."

Points of Appeal.—Exciting, if obvious plot, versatile cast, bright lines, amusing slapstick, good title and popular stars.

The Lamp Still Burns

General F.D. British (A). Directed by Maurice Elvey. Featuring Rosamund John, Stewart Granger and Godfrey Tearle. 8,118 *feet. Release not fixed.*

ROMANTIC drama of hospital life, brilliantly adapted from Monica Dickens' novel, "One Pair of Feet," gracefully and firmly built into a purposeful and exquisitely proportioned screen play. The tale covers the full nursing curriculum, allows both sides to be voiced, and throws in logical heart interest for good measure. Outstanding general booking, a beautifully made British picture.

Story.—Hilary Clarke, a young woman architect, goes to a hospital and is so impressed by the calm and efficiency of the institution that she decides to become a student nurse. Larry Rains, a young factory owner, and Pamela Siddell, his fiancée, are brought to the hospital following an accident. Larry falls in love with Hilary and she with him, but, although the understanding Pamela is prepared to give Larry his freedom, Hilary nobly resolves to put her career first.

Later, she breaks a rule and is upbraided by the matron. She speaks her mind and gives the matron no alternative but to dismiss her. She goes before the Board, but, luckily, Larry is a donor member, and he stills the troubled waters in circumstances that enable Hilary to look forward with reasonable optimism to two careers.

Acting.—Rosamund John is marvellously natural as Hilary; she displays character, courage and initiative, as well as all the most ingratiating feminine qualities, but never for a moment overacts. Stewart Granger lives up to the promise he showed in "The Man in Grey" as Larry, and Godfrey Tearle and Kathleen Nesbitt, too, distinguish themselves in key supporting rôles. No picture has been better cast.

Production.—The play does not spare the grim details of the operating theatre, but at no time is exaggeration, or sensationalism, employed. It presents the true facts, relieves them—or underlines them—with good Cockney comedy and a touch of romance, and leaves the rest to the intelligence of its intensely human central character. She, played with magnificent and unforgettable restraint by Rosamund John, and, obviously sympathetically guided by the late Leslie Howard, producer of the picture, is both the mouthpiece of lofty propaganda and the centre-piece of a superb British screen play. In spite of its pungent spell of ether, it should prove a phenomenal woman's film.

Points of Appeal.—Warm, human, purposeful story, brilliant and sensitive acting, understanding and showmanlike direction, faultless atmosphere and detail, strong feminine angle, superb portrayal by Rosamund John and excellent title.

It's a Great Life

Columbia. American (U). Directed by Frank Strayer. Featuring Penny Singleton, Arthur Lake and Larry Simms. 6,329 *feet. Release not fixed.*

DOMESTIC comedy, the latest of the Blondie series, covering the complications which arise when the irresponsible and completely unpredictable Dagwood Bumstead misinterprets his boss's instructions and buys a horse in mistake for a house. Nevertheless, it's agreeable, even if somewhat artless light entertainment. Acceptable programme, particularly for the family trade.

Story.—Dagwood Bumstead, clerk to Mr. Dithers, a building contractor, is instructed by his boss to buy a certain house, but gets things mixed up and purchases a horse. He is not only upbraided, but forced to make good the loss and find a temporary home for the steed. Blondie, Dagwood's wife, Alexander and Cookie, their small son and daughter, and Daisy their dog, and her pups immediately take a pretty poor view of Dagwood's ability.

Later, Mr. Dithers and his business rival compete for an opening to do a big estate deal with Timothy Brewster, an eccentric and wealthy horse-lover. Happily, Reggie, Dagwood's horse, accidentally takes Mr. Brewster's eye and a spot of fun in the hunting field finally leads to Dagwood throwing the deal in Mr. Dithers' favour.

Acting.—Arthur Lake is every inch the nitwit as Dagwood, Penny Singleton acts true to form as the more practical Blondie, and Hugh Herbert gets a few laughs as the eccentric Mr. Brewster. Jonathan Hale, Alan Dinehart, Larry Simms and Danny Mummert also make the most of their chances.

Production.—The comedy takes some time to warm up, but fortunately its penultimate slapstick gags, which are put over during a meet of foxhounds, carry a reasonable number of laughs. These and the amusing antics of Daisy and her pups and Reggie, the horse, amount to agreeable light entertainment for other than the sophisticated. It's a cinch for the family and the kids.

Points of Appeal.—Slight and artless, yet friendly, tale, versatile and popular cast, good domestic animal relief, good title and series values.

REISSUES

Sheepdog of the Hills

Sherwood. British (U). Directed by G. Burger. Featuring David Farrar, Philip Friend and Helen Perry. 6,330 *feet. Release not fixed.*

REFRESHING, disarmingly ingenuous rural romantic comedy drama, turning for the most part on the sporting rivalry of a young parson and a doctor for a girl. The basic triangle tale, which is effectively punctuated with appropriate illustrations of the skill and sagacity of a sheepdog and played against superb panoramas of the English countryside, carries both mass and feminine appeal. Incidentally, it was originally released by Butcher's and reviewed in the KINE. on September 25, 1941, but has since been sharpened up. Intelligent and showmanlike re-editing, to say nothing of its quota ticket, makes it an attractive reissue.

Under Your Hat

British Lion. British (U). Directed by Maurice Elvey. Featuring Jack Hulbert, Cicely Courtneidge and Leonora Corbett. 6,994 *feet. Release not fixed.*

CHEERY British musical comedy burlesque, originally reviewed in the KINE. issue of October 3, 1940. Lavishly and faithfully adapted from the big Palace Theatre stage success and featuring Jack Hulbert and Cicely Courtneidge, it wears exceedingly well and is still packed with laughs. Technically, it can compete with the best. If we remember rightly, "Excellent general booking, a real box-office gloom chaser" was our verdict at its initial screening. We are happy to endorse it. And need we add, it's quota?

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PLANNING POST-WAR PRODUCTION

Films for Liberated Europe

By P. L. MANNOCK

POST-WAR planning, as applied to the greater issues of civilisation, is increasingly an international preoccupation; and as it must be, in its broadest implication, a long-term business, such discussion is perhaps not premature. But planning can easily become a form of complacency. What of the future of British films? Is it too early to try to visualise conditions after victory in terms of markets and subjects?

In particular, is it permissible to plan for supplies of films from Britain and America for the liberated countries of Europe? I don't see why not.

Naturally, in the fullness of time those lost markets will be partly if not wholly recovered. But it is equally obvious to me that the studios of France—and of Germany, too—will also resume production with their strongly national flavours.

* * *

IT can hardly be otherwise. I cannot imagine the present populations of Axis countries being denied the liberty of screen expression; and the restored nations deserve active encouragement in this direction. The acceptability of English-speaking films as entertainment must be the ultimate deciding factor. What will determine this acceptability?

Certainly not the general trend of war subjects. We shall be tired of them, but not so resentful as our rescued and restored allies will be. For many months after the 1918 Armistice this country was glutted with Hollywood espionage stories. To-day there is a similar surfeit, plus a mass of Nazi-occupied country themes. I sincerely hope no one is optimistic enough to imagine that films of occupied Norway will be welcomed in Oslo, or stories of Dutch courage hailed with joy in Amsterdam. To such peoples such films will be rejected out of hand as "phoney."

* * *

IT would be pleasant and idealistic to picture some way in which the whole question of British films abroad were placed on some basis other than commercial. But I can see no alternative to a scramble for markets on the part of Hollywood and London. Does anyone seriously expect any Anglo-American co-operation on this matter? There should be, but its realisation seems to me a purely visionary possibility, even under some joint scheme of near-propaganda for democracy.

One thing is certain: until post-war events determine the political complexions of countries, any attempt to cater for its screens from outside must fail unless the themes are escapist.

* * *

FROM which it seems to me that British pictures, to be acceptable abroad, must be honestly British in sentiment and setting. It is fair to assume that considerable interest will be felt in actual settings of London, our other cities, and our countryside; just as there will be a corresponding interest to British audiences in Continental settings. But we must shake off that stilted stodginess that still persists in narrative technique. A dictum from a Berlin script-writer, confided to me in the Ufa studios in 1927, remains in my mind. "Subjects must be national," he declared, "but treatment must be international." It is truer than ever.

* * *

NO one can tell to what extent (if any) Governments will use the screen internationally in the period of reconstruction. But, in any case, I am sure that experiments in bilingual production will be resumed; probably with duplicate casts of additional nationality. We should take this into serious account. The advent of talkies destroyed much of the film's international appeal. British studios must participate in restoring this; and the bilingual (or trilingual) picture may easily come into its own—as it never really did in former days.

Yes, it is time to think of the post-war British film problem—even if it is only to theorise.

John Batten and Robert Wyndham in a scene from Michael Balcon's p tion FOR THOSE IN PERIL, which Charles Crichton is directing at E

Women's Internment Camp Drama

DINGHY SCENES IN AIR-SEA RESCUE FILM

Final studio scenes on Michael Balcon's film of Richard Hillary's air-sea rescue story, "For Those in Peril," which Charles Crichton is directing at Ealing, included a most dramatic sequence which showed the flooding of a dinghy containing three shot-down airmen (John Batten, Robert Wyndham, and William Rodwell).

A huge volume of water was used for this scene, which shows the dinghy rocking perilously in the wake of a sunk Walrus plane. One of the airmen (Robert Wyndham) is pitched overboard. The others clamber to the side of the dinghy, and at great risk drag him back to safety.

Next week the unit leave for the South Coast, where more action shots will be taken from rescue launches.

Action now switches to the arrival of men in the camp. Baled-out members of a British bomber are hidden on the premises by the girls. Patricia Roc and newcomer James McKechnie provide the love interest here.

AUTHENTIC CLASH TEMPERAMENT

Frank Launder has pass half-way mark on Gainsbo internment camp drama. Women," which Edward B producing at Shepherds with Maurice Ostrer in ch production.

Crowds of women in inte produce many clashes of te ment. Much of the story colour is derived from the Mrs. Matilda Upton, prisoner at the Vittell c France.

In a diary note, she says: morning I witnessed a between a French woman Englishwoman which would have delighted a film pro heart. It was all over an tin which they both caugh of in a dustbin at the same They needed it to make a utensil." This incident appe delighted a screenwriter's be Launder has included it action.

One female figh has been staged, a scri mage b Renee Houston an Thora designed to lure erman away from a certain doorway camp.

ish Song Dance uences

DLER'S THREE"

JST and varied week on hael Balcon's musical, rs Three," which Harry directing at Ealing, opened lavish song-and-dance e in the royal palace of d Poppaea.

y Trinder and Sonnie s a couple of pixilated n a mix-up with time, were with a chorus gaily decked as word in Roman gowns. ad a snappy number—a e piece of nonsense about ies of ancient Rome—the which was written by Morgan, and an uproarious scene devised and super- Buddy Bradley, famous dancer.

action switched to an ornate set of a tailor's m, with more dance s and an exciting scene in Tommy (dressed as Carmen) seeks refuge from a pur- ob of Romans after having the sanctity of the Em- dancing academy. Sonnie as a slave girl) and Diana Tommy's girl friend, join re and are conducted to y the Empress's personal lisabeth Welch).

scenes in the palace will tured next week, with Day and Francis L. Sulli ppae and Nero.

VELWYN CAST ADDITIONS

ollowing have been added cast of Associated British's Met Him on Sunday," now roduced by Victor Skutezky wyn—C. V. France, Charles David Keir, Clifford Cobb, ordon, Jacqueline Robert, se, Ben Williams, Ethel Robert Adams, Bert Alan Trotter, Dennis m, Bob Cozens, Link nd Toni Edgar Bruce.

or Karel Lamac has started on the biggest set in the epresenting a huge dance New Brighton. In addi six weeks of studio shoot- e will be two weeks spent tion shots at Liverpool.

ra White and Robert play the chief rôles, and White's characterisation is arly impressive, sincere st realistic. She makes her debut in this picture. The rs claim that she will be a stellar capacity in many ritish pictures.

te Film Brownian Movement

of the Brownian movement, plains the unceasing movement cul s, which are about one- ve millionth of an inch in and cannot even be seen with of a powerful microscope, has le for the first time in Scotland Glasgow men—Thomas S. Wylie, architect in a Clyde shipyard, bby is making films, and Dr. M re, a manufacturing chemist or trator in bacteriology in the chnical College, Glasgow.

Will Fyffe and Leni Lynn co-star in Fred Zelnik's British National new musical HEAVEN IS ROUND THE CORNER, directed by Maclean Rogers

Br. National Progress on Big Musical

A NEW TEAM

RUSHES to date on "Heaven is Round the Corner" give every indication that it is likely to prove one of the big hits in the new season's British National programme, and one of the musical successes of the year. In Will Fyffe and Leni Lynn, British National believe they have a big new co-starring team. Leni, in addition to being the possessor of a remarkable voice, that appears equally at ease with popular or operatic airs, is a vivacious and likeable screen personality who, through her work in this film, is to appear in further B.N. subjects.

With Fred Zelnik producing and Maclean Rogers directing, a big hospital ball scene was staged at the studios this week, a crowd of some three hundred being employed for this sequence. Later in the week there will be further crowd scenes when the action moves to a Parisian night club where Leni is one of the entertainers. Taking advantage of every bit of sunshine Zelnik and Rogers have so arranged their shooting that all the fairly numerous exterior scenes have now been filmed. Work on the picture will be completed early in November, when John Harlow will follow in with "The Mouse," in which Jessie Matthews returns to the screen. Wallace Orton is producing this screen version of the novel "The Mouse Who Wouldn't Play Ball."

"Battle for Music," the Strand story of the London Philharmonic Orchestra, Oswald Mitchell's "Old Mother Riley Overseas," set, topically enough, in Portugal, and John Baxter's "The Shipbuilders" are nearing the Trade showing stage.

SAVE YOUR WASTE PAPER!

VIVID SHOTS OF ARMY LIFE

"The Way Ahead"

"The Way Ahead," under the direction of Carol Reed, makes steady progress at Denham. This Two Cities film concerns the most topical of themes . . . the ordinary man who joins up, and in a relatively short time is turned into an efficient well-armed combatant.

David Niven, as Lieut. Perry, heads the cast, and last week scenes were shot which showed the seven men (who join up at the same time, and serve under him) in actual combat. Stage six, under the able art direction of David Rawnsley, had been turned into a shambles very effectively. It was obviously "somewhere in the Mediterranean area," and ruined houses, great clumps of stonework, broken rafters lay everywhere.

The studios echoed with the sound of gun-fire and dust. The technical difficulties of shooting this sort of scene are enormous; the dust and smoke of battle must be obvious, rise to a climax at the split second required, and yet not interfere with the delicate mechanism of cameras and "mike."

Much progress is being made now with the construction on the big lot at Denham of a ship, upon which the seven main characters will go abroad. The script calls for sequences of most exciting action, and the cast of able players will do their "stuff" amid fires and explosions.

Powell Returns to Denham

"A CANTERBURY TALE"

Building of sets at Denham has started in preparation for the return from Canterbury of Michael Powell and his unit on "A Canterbury Tale."

As with "Blimp," Alfred Junge is again designing the production. His first sets are the lounge and a bedroom of the inn "The Hand of Glory." In the script the bedroom is so large that it leaves little space for any other guest-rooms in the upper part of the house. This was a common feature of the old inns, and provides Alfred Junge with an interesting opportunity to convey the romantic atmosphere of one in a modern story.

GEORGE KING COMPLETING

With all shooting on "Candlelight in Algeria" completely finished, George King is concentrating on the musical settings. With its background of the famous secret landing of General Mark Clark in North Africa last year, and its interwoven love story of James Mason and Carla Lehmann in the underworld of Algiers, the picture gives great scope to composers Roy Douglas and James Turner. The musical direction is in the hands of Jack Beaver.

Two very haunting songs have been specially written for the singing discovery of the film, French cabaret star Christian de Maurin. They are a beguine number, "Flamme d'Amour,' by Hans May, with the lyric from Alan Stranks, and "It's Love," by Muriel Watson and Jack Denby.

The film, which is to be distributed by British Lion, has already aroused considerable interest in America, and is likely to be ready for showing in this country in the late autumn.

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Hanbury Has Three Weeks To Go

"EPITAPH FOR A SPY"

WITH three weeks of production remaining on RKO-Radio's "Epitaph for a Spy" (tentative title) reports from Denham record that the film is shaping into one of the best subjects ever produced by the company.

The unit is still working on the hotel composite set with James Mason as the young doctor and Herbert Lom as the principals. This precedes the scene in which Mason is arrested for the second time on suspicion of being a foreign agent, and is one of the most dramatic sequences in this novel motion picture.

In the near future, action will be centred in the village street composite, which comprises a chemist shop and a cafe, both the centre of much of the story background.

During the next several days almost the entire cast, including Lucie Mannheim, Julian Mitchell, Raymond Lovell, Martin Miller, Patricia Medina and Clare Hamilton, will be working. Incidentally, it is important to note that Miss Hamilton, sister of Maureen O'Hara, who is making her debut in the picture, is considered a definite screen discovery.

Victor Hanbury is producing, with Lance Comfort and Max Greene collaborating on the direction.

"I Want to be an Actress"

The B.S. Productions technique of blending documentary with story which has already proved successful in the "Pinnacle of Fame," has been advanced in a new subject, "I Want to be an Actress."

This picture illustrates the development of the art of acting during the past seventy years. Much time has been spent in obtaining authentic detail, and the picture illustrates the inception of the Royal Academy of Dramatic Art and the present-day training of students.

The acted sequences are played by such well-known West End artistes as John Armstrong, Ann Farrer, David Horne and Philip Cunningham, and also the artistes of the Repertory Company of the Theatre Royal, Windsor. The script was written by Granville Squiers and Isobel St. Vincent, and the direction is in the hands of Paul Barralet.

Colourful Scenes in "Henry V"

Last week's sequences on the Two Cities-Laurence Olivier production, "Henry V," dealt with the opening scenes of the play, in which the Archbishop of Canterbury (Felix Aylmer) and Bishop of Ely (Robert Helpmann) discuss the rights and wrongs of the subsequent development of the play.

The crowd, in their colourful costumes—the film is being made in Technicolor—provide an interesting task for the Technicolor experts.

Robert Helpmann, better known perhaps to the public as ballet dancer and choreographer, gives an outstanding performance.

A photograph taken at the wedding of George Rearden and Mabel Gwynneth Gaunt. *See story on page 5*

VERA'S LATEST SONGS

When Vera Lynn's latest film, "Music in the Night," now in production at Teddington, is completed and screened, audiences will hear the star singing a song that was almost a forgotten melody. Behind the composition of this song, "My Prayer," is an interesting story.

In 1933, whilst dining at the Casanova Club in Paris, three celebrated West-End dance band musicians listened to the strains of an old melody. A request that the violinist play it again was acceded to, and as he did so one of the musicians made a hasty score of its tune. It was brought back to London—and forgotten.

But subsequently it was brought off the shelf, and with various extemporisations by the band leader played as the closing signature tune, with the title, in his programmes. The music publisher, also attracted by its moving melody, published it under its present title four years ago.

"Music in the Night's" musical director, Harry Bidgood, has now added still further appeal to this haunting love ballad. There are five other songs in the production: "Over the Skyline," "It's Like Old Times," "You Can't Do Without Love," "One Love," "It's Easy to Say Good Morning," each of which has been woven smoothly into the narrative.

Russian Visit to Denham

Leaders of the Russian Trades Delegation visiting this country toured Denham studios last week and were welcomed by Spencer M. Reis, managing director of D. and P. Studios, Ltd.

They were entertained by Mr. Hinchley, assistant to Spencer Reis, and visited many of the stages.

Two Cities showed them rushes from the Laurence Olivier production, "Henry V," the beauty and technical perfection of which amazed the visitors.

Mr. Hinchley also showed them excerpts from various films demonstrating the synchronising of film and sound. The delegates then visited Director Carol Reed on the set of his Army film "The Way Ahead," in which David Niven heads the cast. The leader of the delegates, Mr. Shvernik, much enjoyed his chat with Carol Reed, through the competent interpretation of Mrs. Cameron, of the M. of I. Russian Films Division, who escorted the delegation.

Later, they visited Victor Hanbury's RKO-Radio unit, where shooting was in progress for "Epitaph for a Spy." This was followed by a tour of the several workshops, where they met various members of the studio trade unions.

New Butcher-Blakely Subject

The new Butcher Mancunian film, "Demobbed," went into production on Monday at Hammersmith, under the direction of John E. Blakely. The story has been written by Julius Cantor and Max Zorlini.

The cast comprises a strong team of comedy talent, including Nat Jackley, Norman Evans, Dan Young and Betty Jumel. Guest artistes in the film will be Webster Booth and Anne Ziegler.

"FOR WHOM THE BELL TOLLS"

Carlton Premiere for Paramount

THE premiere of Paramount's greatest picture, "For Whom the Bell Tolls," will take place at the Carlton Theatre, Haymarket, on Tuesday, November 9, at 6.30 p.m.

David Rose, managing director, states that it has been decided to screen this picture for two special performances daily, at 2.30 and 6.30, and on Saturdays there will be an additional presentation at 10.45. On Sundays, "For Whom the Bell Tolls" will be shown once only, at 3.45. All seats in the theatre are bookable.

Already, the Carlton box-office is being besieged with applications for seats from far and wide, and it is evident that this most widely discussed of all pictures is arousing public interest to a degree rarely before experienced.

"For Whom the Bell Tolls," which is in Technicolor, is adapted from the celebrated novel by Ernest Hemingway, and was produced and directed by Sam Wood. The film co-stars Gary Cooper, Ingrid Bergman, as Robert Jordan and Maria respectively, while the supporting cast is headed by Akim Tamiroff, Katina Paxinou, Joseph Celleia, Arturo de Cordova, Vladimir Sokoloff, Mikhail Rasumny, Edward Ciannelli, Fortunio Bonanova, Victor Varconi and a host of other famous players.

UNDER-AGE OPERATOR

West Country Fire

A sequel to a fire at the New Kinema, Yate, near Bristol, was the appearance at Chipping Sodbury Police Court of J. Lavington Mott, proprietor of the kinema, who was charged with an offence under the Cinematograph Act.

It was stated that on August 3 a fire occurred at the New Hall Kinema and it was established that at the time the operating box had been in charge of the second operator, who was under the age of 18.

Defendant said his chief operator had been detained on the afternoon in question and did not reach the kinema until 2.20 p.m., just after the fire. Defendant had been running kinemas at Yate and Chipping Sodbury for the last 15 years and there had been no previous complaint against him.

The magistrates imposed a fine of £5 with 14s. costs.

Exhibitor Fined for Petrol Offence

Wilfred Diggle, of 58, Battersby Street, Rochdale, who owns a kinema at Oldham, was fined £20 at Rochdale Boro Police Court on October 2 for petrol offences whilst driving between the two towns.

Diggle, in his application for petrol stated that he required it for "journeys to and from kinema between Rochdale, Bamford and Oldham, with 'buses running when I close." It was alleged, however, that he made a habit of leaving the kinema about 9 o'clock each evening and travelling home in his saloon car when there were ample means for him to travel home by a regular public transport service.

The management of the Picture House, Bakewell (Derbyshire), and the Urban Council have been asked by the Bakewell Urban Council to help in seeing that cars do not obstruct the public between the kinema and a near-by garage.

...NT MORE THAN £100

...usement Caterer Fined

...rvonshire (North Wales) ...essions, two charges of ...ing the Defence (General ...tions, 1939, were preferred ... Edward Gubay, amusemen... ... Llanfairfechan.

...st was one of executing ...g operations in excess of ...out a licence from the ...y of Works and Buildings ...ther that, with intent to ... defendant falsely re... ...to the Ministry that he ...d a guinea and no more to ... Bowen, an architect, for ... in connection with the ... Defendant pleaded

...uting, J. P. Elsden, referring ...second charge, said that Mr. ...ad stated before the magistrates ...was paid £5 or five guineas by ...ndant for preparing plans, and ...was asked by the defendant to ...receipt out for a guinea.

... Roberts, for the defence, said ... defendant, instead of employ... ...ontractor, undertook the altera... ...mself, and at the start of the ... had no idea of what it was ... cost. There was no intention ...art of contravening the law, and ... discovered his mistake he ...thoroughly frightened. Counsel ... that defendant's subsequent ... which had led to the second ...was altogether foolish.

... was fined £50 on each of the ...rges, and ordered to pay the ...sts of the prosecution.

Albert Lieven and Anna Neagle in YELLOW CANARY (RKO-Radio), reviewed in this issue

M. of I. Sponsored Releases

Members of the General Council were advised that the two new M. of I. films were bookable in the ordinary way. The passage in the report reads :

Officers were invited to see two films being issued by the Ministry of Information called: "The Nazi Strikes" and "Divide and Conquer," the former to be rented by G.F.D. and the latter by Anglo-American. These are the second and third films of the series prepared in America directed by Capra, of which the first was "Battle of Britain."

In respect of these two your officers report that they made no attempt to fix prices. The direction, as would be expected, is very good. They are very fine propaganda and will no doubt be of interest to certain types of audience, but as regards entertainment value neither of the subjects particularly lends itself to it.

Members are advised to see them before booking and know that they can do a deal in the ordinary way with the distributors handling them.

"MARCH OF TIME" CHIEF

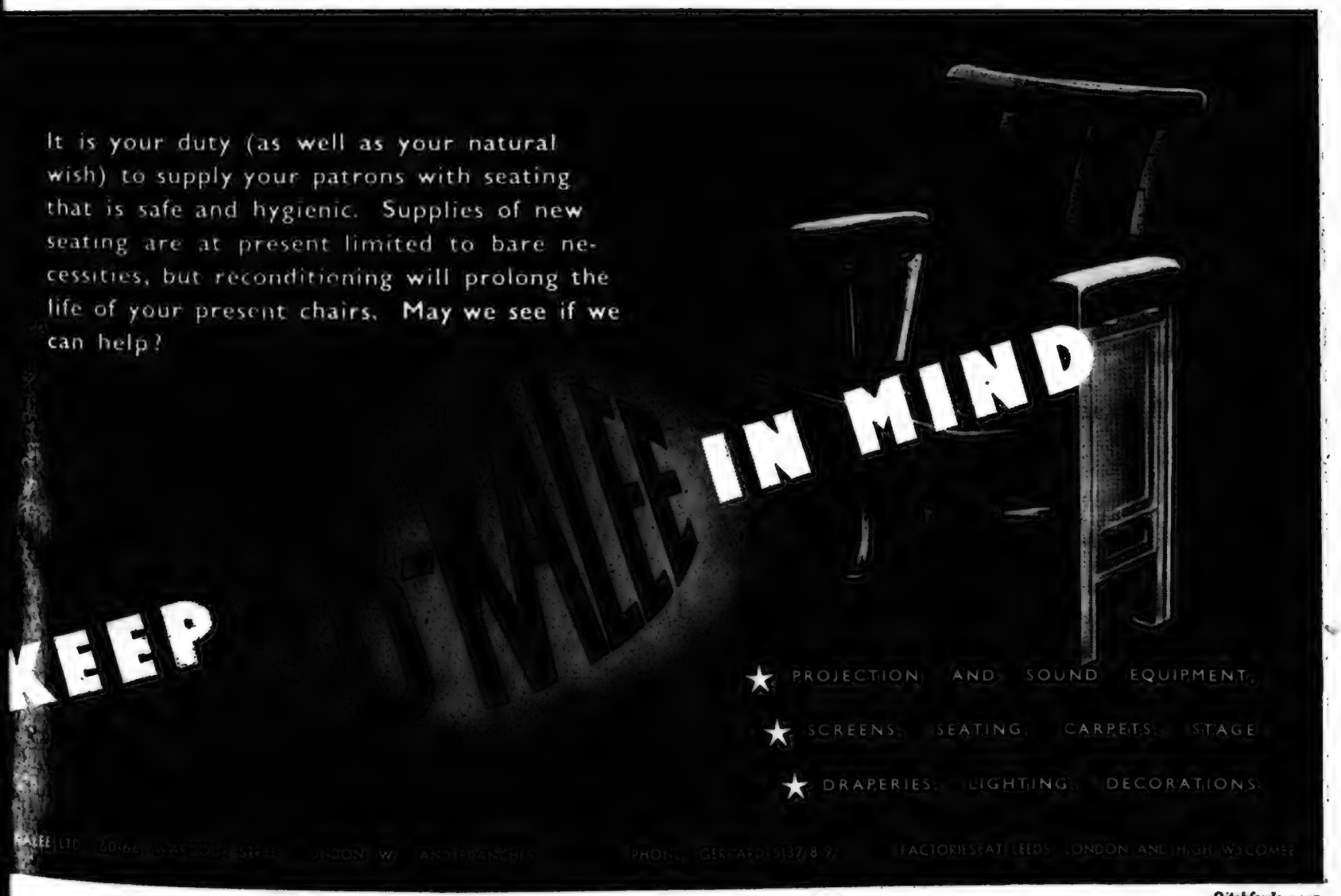
R. de Rochemont Appointed

Richard de Rochemont, for the last three years managing editor of "March of Time," has been appointed to full charge. He succeeds his brother, Louis de Rochemont, who has resigned to become a feature producer for Twentieth Century-Fox.

Richard de Rochemont joined Time, Inc., in 1934 to head the March of Time's activities in Europe, later taking charge, in addition, of all the foreign bureaux. In 1940, with the fall of France, he returned to New York and became managing editor of "March of Time." In the past several months, during his brother's absence on sick leave, he has been in full charge of the March of Time, and such recent issues as "Inside Fascist Spain," "Show Business at War," and "Preparation for Invasion" reflect his work as a producer.

Richard de Rochemont has been responsible in the past for the production of many of the March of Time's most important foreign subjects. To his credit were such exclusives as the screening of the first moving pictures of the inside of the Maginot Line and of the Vatican.

Harry Davidson and his band will be the resident orchestra at the Alma, Luton, which recently changed over to stage shows. The shows will not consist entirely of music-hall turns, for musical comedies, road shows and operettas have been booked to follow the opening week's "Tommy Get Your Fun" programme.


It is your duty (as well as your natural wish) to supply your patrons with seating that is safe and hygienic. Supplies of new seating are at present limited to bare necessities, but reconditioning will prolong the life of your present chairs. May we see if we can help?
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The Observation Window

Memories of 'Pop' Richardson

ORGANIST AUDITION FARCE

SOME intimate glimpses of the late "Pop" Richardson, whose death at the age of 76 was announced in these notes on September 30, were given me this week by Stanley Perry, chief projectionist of the Empire, Leicester Square. Stan has corresponded regularly with the veteran U.S. technical journalist for many years, and has known him in his many moods—stern or gentle, with kindly or sarcastic humour, as the mood possessed him.

"HE was what is termed 'tough,'" says Stan, "and had ideas which were all his own; also he would go, if necessary, to extreme lengths to get his way and prove his conviction to be right. It speaks well for his popularity that even those who were at variance with his policies rallied around him right to the end.

"'POP' had absolutely no time whatever for the projectionist who was not in his appropriate organisation, and unless his correspondents mentioned the 'Local' to which they belonged they received scant attention from him until they sent him their Union membership number. The men who have devoted their lives to the well-being of their fellow-projectionists both in America and in this country can be named on two hands, but one who will always be remembered is F. H. Richardson, firm friend of those who needed his help and advice, grim enemy of those who transgressed and did not uphold the dignity of the profession."

INFORMATION which came my way this week regarding the way in which the B.B.C. musical committee treats theatre organists bears out the truth of the criticism which A. W. Owen wrote in last month's IDEAL KINEMA on the subject. Eight theatre organists, four of whom I know to be proved musicians with the manner of interpretation which is a mark of musicianship and showmanship, were invited to give auditions.

EACH player put over a very creditable performance in the views of their fellows, *but every one failed to pass the audition.* I am one of those who deplore bad musicianship and the exploitation of organ effects for effects' sake; in the case of the four above-mentioned I should be very surprised to learn that they did not put over a really good show. If we could have the reason why these men of long experience and great capability were turned down so completely, it would be possible to learn what the musical ideals of the committee are, and judge accordingly.

THE efforts of the rejected organists cannot have been worse than some which have been put over the air comparatively recently. It is to be doubted whether the rejected ones could play as badly as some we have heard, try they ever so. Some of the B.B.C. committee are not musical; one might as well ask partially colour-blind people to judge the ability of a Royal Academician painter.

REFUSAL by the Board of Trade to grant a licence for a kinema projector provided by public subscription for the inmates of Dunfermline Combination Home and Hospital has created considerable interest in Fife. The grounds of refusal were that projectors are required for the Services. The Committee has now decided to press their claim, and has also decided to seek the assistance of the Fife M.P.s in their fight.

J. BENSON.

MAINTENANCE OF PRINT QUALITY

Pitfalls in Laboratory Practice

MAINTENANCE of consistency in daily output in the processing laboratory, upon which so much depends ultimately when the picture is shown in the kinemas, was the subject of Malcolm V. Hoare's B.K.S. lecture at Film House last Friday.

Discussing the many variables in the photographic process and means of eliminating them, Mr. Hoare said film stock is not a product like nuts and bolts—it does vary from batch to batch. A fact almost peculiar to the film is that two things have to be kept constant at the same time: the two records of picture and sound, which are printed from different negatives, yet have to be processed together.

The requirements of sound made the earlier methods of visual judgment quite impossible. The laboratory had to call to its aid the scientific side of photography: sensitometry—the study of the response of sensitive materials to light. The tool that is used is a machine for producing on the film a series of known exposures, the film being processed with the normal footage, and so producing something measurable, which is an indication of the whole process.

The Use of the Sensitometer

The Kodak 2B sensitometer consists of a light source of high constancy, and an optical system which produces an exposure on the film; by means of a drum rotated at constant speed, and having cut-out steps of varying length, sections of the film receive an increasing exposure. The blackness of the exposed steps can be read, after development, on a densitometer, and a curve is plotted of blackness against the logarithm of the exposure; this curve, named after the two amateurs, Hurter and Driffield, who first devised this method of measuring light response, is capable of giving valuable information.

The use of this curve enables the problem of consistency to be reduced to two essentials: the print must be of consistent density—the exposures must fall upon the same part of the curve; and the p must also be consistent as re contrast, which means tha slopes of the curves must be stant. The term "gamma" measure of the slope of the c and nothing more.

Any final print consists of s from many negatives. If the s ness of the curve of the positi to remain the same, then the s ness of the negative curves mu the same for all scenes. Th why it is said that negative ga must be kept constant.

Variable Factors

Thus the laboratory is faced three problems: (1) the produc of a negative of constant gam (2) the holding of the gamm different rolls of positive constant; and (3) the holding stant of the densities of se prints made on separate ro positive stock. Changes in density of the negative can us be offset by changes in pr light, and are relatively unim ant, provided they are record a reasonably useable part o negative curve.

The first point is the mai ance of the sensitometer to a dard, to avoid drift. It is esse that a standardised lamp be for calibration purposes only, the lamp in use will gradually in light emission, and so give readings. In use, the lamp be carefully and freq checked with a volt meter.

It is extremely important the sensitometer strips shoul developed the right way ro the light end leading, othe there will be an apparent ence in contrast.

The effect of varying the de ment time of a negative is to gamma. There is tendenc the laboratory to develop a p negative by eye to secure co density, so enabling it to pr the same printer point; bu prints will not match if th posure has varied, and quality suffers.

To be continued next week

POOL CARBONS

SHOWMANSHIP IN WAR TIME

Conducted by THE SHOWMAN

Feature Run Under the Auspices of the "Kine." Company of Showmen

ANY letters have been received due to our publication of Mr. Wilson's views on 1943 showmanship. Far om being unanimous, expressions of opinions give many gles of opinion, two of which (printed below) are chosen cause of their variance.
The limited space available these days does not permit to publish the number that we are sure showmen would ve been eager to peruse.

views expressed by John Wilson on the value of pub- stunts are typical of a section nagers who firmly believe usiness cannot be influenced ditional house publicity. The argument is always given, nema public read and hear h about films that they are ly to be guided in their by the efforts of a local er.

e time ago I had the interest- xperience of taking over a which was considered to een well managed, but where ditional publicity had pre- been used. I introduced of the stunts which Mr. criticises with the result usiness increased by nearly cent. during the first six s, and has continued to show r progress ever since. g obtained this result I was ly interested in proving once r all the true value of this A comparison was there- made with other similar s which had played the bookings without the use of ity stunts. The result of this h proved my increase to be five times greater than that ed by the other houses percentage of increase was me in nearly every case.

fact that Mr. Wilson has ble to obtain record takings t any showman's "gags" is due to the simple fact that business to-day has a natural upward tendency in every theatre. If, however, our friend were to join the ranks of showmen and apply these methods to his own theatre, I am confident that he himself would be surprised at the amount of extra business it is possible to obtain.

EDWARD L. GROVES.

YOUR correspondent raises a genuine grievance in regard to stunt advertising, etc., and whether this is now necessary. The whole policy of advertising—other than presenting to the public detailed information of the stars, title and type of attraction—is actually a matter of policy, rather than proved necessity. We have to admit that tastes are fickle, and interests can be aroused by unusual types of advertising, but to what extent is business *increased?*

Persistent advertising may leave an impression on certain minds, but one feels that the public these days is well aware of what it desires to see, and responds to *ordinary printed information.*

Stunts, tie-ups, displays, undoubtedly give the circuit manager scope for individuality, and relieve an otherwise monotonous life, and I fully sympathise with any manager who feels *he must do something to push the show.* That is a laudable specie of initiative for which we must be appreciative. But where does it end? I find that if a show flops after *extra effort*, the advertiser suffers a reaction. If it *appears* to increase revenue, he is likely to become unduly elated, and attribute it to every cause but—the film.

We have to realise that in the long run this Industry must depend on *sound value for money*, on which point the public is all too quick to respond, and that dignified information, soberly and accurately stated, will eventually satisfy our requirements. We have certainly left the "circus days" of advertising behind, and the importance of "our cinema" has reached such a high level of interest in the public mind that we can afford to leave many of the "old tricks" to sideshows and fairgrounds.

E. O. PARKER.

Aptly arranged display for HANGMEN ALSO DIE contrived by Manager M. A. Bowen at the Palace, Chatham (United Artists)

R. C. Overs hits the mark with his foyer display at the Friars, Canterbury, for HIT THE ICE (G.F.D.)

A Crowded Corner

WHEN "Action in the North Atlantic" was shown at the Regal, Southport, Manager H. Bennett fixed up one corner of his foyer with a crowded display of photographs and a collection of nautical accessories which proved a centre of interest to Southport residents, assisted the pay-box and resulted in a generous response to the appeal for King George's Merchant Navy Fund.

Derby Favourite

NOTWITHSTANDING the major claims of war news and war talk, Rupert Todd, Gaumont Palace, Derby, essayed the difficult task of making the rail metropolis picture-minded with "Hello, Frisco, Hello," and succeeded to such an extent that within a day or so of opening, song hits, such as "You'll Never Know How Much I Love You" were being sung and whistled in the streets, a foolproof barometer of film success, if anything at all. Two banners, each nine yards by three yards, gave the theatre front a touch of pre-war showmanship. One bore the apt phrasing, "Hello Rhythm, Hello Romance, Hello Derby," followed by the title of the film in prominent lettering. Over each pay-box was a circular announcement "Hello," which served as a greeting to patrons. Good quality posters were displayed in the best hotels, and there were tie-ups with four business premises. Some of these were concerned with the music of the film, and here the musical numbers obtained a good showing, but in each case quad crowns, window cards and photographs of Alice Faye gave added attraction to the windows. At the request of Mr. Todd, each member of the staff helped the campaign by showing cards in his or her window. Gaumont-British Woollies Fund benefited to the tune of £12 from the sale of Alice Faye postcards in the foyer, and the assistant manager, F. Harrison, rendered valuable help by playing the musical numbers on the theatre organ during the two weeks prior to showing.

Oil Paintings

MANAGER Frank Bradley, of the Regent, Sheffield, arranged an excellent foyer display for "The Life and Death of Colonel Blimp," and portraits

Continued on page 36

PATERSON'S
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of the three stars attracted "close-up" looks because they were painted in oils. The Lord Mayor (Coun. H. Bridgwater) and the Lady Mayoress attended with other civic heads.

Another Hit

ANOTHER publicity hit has been scored by R. C. Overs at the Friars, Canterbury, with his scenic display for "Hit the Ice."

Ten days before the playdate he erected this as a whole wall display in the vestibule of the theatre. It consisted of a backcloth erected by the staff to represent an Alpine scene, with two 8 ft. by 4 ft. coloured caricature drawings of Bud Abbott and Lou Costello, one at either end. These two stars were depicted in ski-ing habit, the one on his feet and the other making a crash landing, and were the work of a local art student and R. C. Overs. Cut-out letters of the title of the film were strung across the backcloth winter scene, and to complete the display strip display boarding carrying the names of the stars was erected along the base.

To augment this campaign he erected a 20-ft. banner on battens high up on the facia of the building over the canopy, and had a further strip banner beneath the canopy, carrying the wording: Their Funniest Comedy Yet!

"Air Force" at Walsall

SIX hundred members of the A.T.C., headed by the band of the 10th Replacement Depot, U.S. Army, paraded through Walsall to a special screening of Warner Bros.' "Air Force," arranged by Manager A. Taylor at the Savoy Theatre. In the centre of the town Her Worship the Mayor (Mrs. A. McShane) took the salute from a saluting base flying flags of the United Nations. The lounge of the theatre displayed an exhibition of photographs and aircraft parts, including the nose and controls of a Boston bomber, with apparatus from Spitfires and Sunderlands. Posters which formed part of the display proved effective in recruiting volunteers for the A.T.C., following on an address from the stage by F/O. W. G. Hobday, R.A.F.

Harrogate Parade

TO obtain 100 per cent. publicity for the showing of "Col. Blimp" at the Odeon, Harrogate, Charles Smith decided to approach the several youth organisations of Harrogate. A joint meeting was held in his office to ascertain the possibilities of a grand parade. All the representatives agreed to assist and the necessary arrangements were put in hand, combining the parade with a recruiting drive. He finds this type of publicity very effective because the members, when they hear of the special parade, talk about the reason for it and therefore spread the news around.

In the first place, the coloured plates from the KINE. were utilised in the foyer in addition to an announcement in the special notices frame made up with red and yellow felt letters.

The week preceding the presentation special exploitation was arranged, comprising:—

A cut-out from a renter's quad poster which made a neat display on the glass which forms the back of the pay-box.

A large renter's poster, 60 by 20, was fixed to a board, surrounded by flags of the United Nations, and placed in position in the foyer.

A poster illustrating Deborah Kerr, treated in the same way, and also exhibited in the foyer.

A renter's quad was exhibited on a special board at the entrance to the theatre under the heading "Next Week."

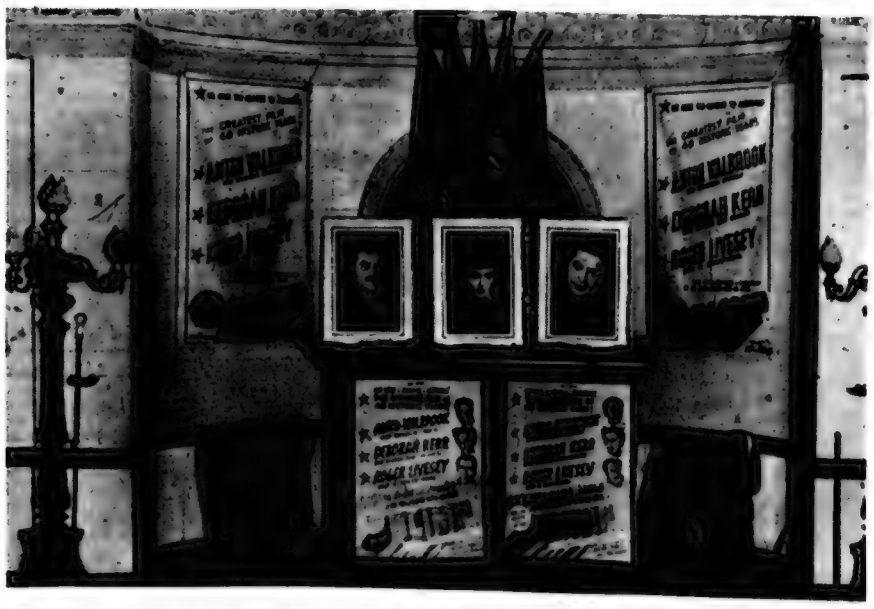
On Friday of the same week the front of the theatre was decorated with streamers and flags of the United Nations. These were loaned by the corporation.

The opening night was marked by a grand parade of contingents from the Harrogate Youth Organisations, over 300 strong. The parade, headed by the St. John Ambulance Cadet Band, marched through the town to the theatre, where it was inspected by Dr. Lodge and the Mayor of Harrogate.

The screening was preceded by the appearance on the stage of a party made up of six members from each contingent.

£207 from Bexley Heath

THE foyer display arranged by Manager J. R. Endacott at the Regal, Bexley Heath, in connection with the screening of "Action in the North Atlantic" attracted so much attention that it helped the collection for King George's Fund for Sailors to the extent of £207.



Lobby display for COLONEL BLIMP (G.F.D.) by Manager Frank Bradley at the Regent, Sheffield

Making the Most of it

IT is the boast of R. W. Brown, manager of the Ambassador, Bedminster, Bristol, that patrons, whichever way they look, either when entering or leaving the kinema, are bound to see an announcement of some forthcoming attraction, and this is certainly true, for Mr. Brown has so arranged his foyer that something about the films he is showing in the future catches the eye from every angle.

The entrance doors of the Ambassador face the entrance to the auditorium, with the pay-box, which is in the centre of the foyer, between. The upper portion of the pay-box, which is circular in shape, is of glass, and the panels flanking the opening through which tickets are issued, bear the title of next week's film and names of the leading players in gold letters.

Each of these letters is cut out and fastened on the glass separately, and they are bound to catch the eye of the patron as he, or she, purchases a ticket. On the glass back of the pay-box Mr. Brown places a linen banner, with an announcement of next week's picture, in a position so that patrons are bound to see it when leaving the theatre. At night the banner is illuminated by the light in the pay-box. Another banner is placed over the entrance to the auditorium for the benefit of patrons when entering.

In other parts of the foyer frames with bills and stills of films due in the future are placed, care being taken to see that they are well spaced, so that each stands out on its own.

There is no doubt that Mr. Brown makes the best possible use of his foyer.

Required . . .

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Crowded, effective and interesting foyer corner of the Regal, Southport, arranged by Manager H. Bennett for ACTION IN THE NORTH ATLANTIC (Warner)

Menjou's Personal

DURING his recent screening... "You Were Never Lo... Manager W. C. Hall, of the Odeon, ... St. Edmunds, was fortunate enough... get hold of Adolphe Menjou, one of... three stars in the film.

He had been visiting U.S. troops... this area and gladly accepted the in... tion to make a personal appearance... the stage following the screening of... picture. "Full House" notice was... up at 2.30 p.m.

A photograph taken of this event... unfortunately, unsuitable for re... duction.

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RELEASES FOR NOVEMBER 15

Compiled by A. W. OWEN

PROUDLY WE HAIL
(Paramount)

Length 11,298 ft. Reg. No. Reviewed in KINE. September 1943.
audette Colbert, Paulette God- Veronica Lake.
.—Poignant, thrilling en in White" Pacific war ama, told in retrospect by American nurses.
Intermezzo in C," Coleridge- (Aschenberg), with adaptation he piano-solo copy only.
As organ, recorded on H.M.V. by Symphony Orchestra.

AGAINST THE SKY
(Warner)

Length, 6,082 ft. Reg. No. Reviewed in KINE. September 1943.
xis Smith, Lloyd Nolan.
.—Triangle comedy-melodrama bridge-building background. of two brothers for a girl.
Prelude," Micheli (Bosworth), daptation from the orchestral onductor copy.
As organ, recorded on Bos- B.C.1026 by the London Con- rchestra.

NTURES OF TARTU
(M-G-M)

Length, 9,287 ft. Reg. No. 6726. Reviewed in KINE. ber 16, 1943.
bert Donat, Valerie Hobson.
.—Espionage romantic melo- daring exploits of an English Service agent sent to wreck an poison-gas plant in Czecho- a.
Mors et Vita," Gounod o), with adaptation from the arrangement.
As organ, recorded on H.M.V. by the New Symphony ra.

MILLIONS LIKE US
(G.F.D.)

CERT. U. Length 9,281 ft. Reg. No. Br./Tr. 6729. Reviewed in KINE. September 30, 1943.
STARS.—Eric Portman, Patricia Roc.
ATMOSPHERE. — Romantic comedy-melo-drama, depicting a working-class family in war time.
ORGAN.—" Serenade " from " Les Millions d'Arlequin " Suite, Drigo (Hawkes), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. B.8129 by New Light Symphony Orchestra.

ALL BY MYSELF
(G.F.D.)

CERT. U. Length 5,681 ft. Reg. No. F.6610. Reviewed in KINE. August 26, 1943.
STARS.—Rosemary Lane, Patric Knowles, Evelyn Ankers.
ATMOSPHERE. — Farcical comedy with cabaret embellishments, a piquant game of romantic general post.
ORGAN. — " Bal Masque," Fletcher (Hawkes), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. C.3000 by Light Symphony Orchestra.

DAWN ON THE GREAT DIVIDE
(Pathé)

CERT. U. Length 5,951 ft. Reg. No. F.6713. Reviewed in KINE. September 23, 1943.
STARS.—Buck Jones, Mona Barrie.
ATMOSPHERE.—Period Western of the old lusty pioneer days of thrilling cara-van adventures.
ORGAN.—" Ruy Blas " Overture, Mendels-sohn (Hawkes), (finale movement only), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on H.M.V. D.B.2365 by the B.B.C. Symphony Orchestra.

NEWS OF THE ORGANISTS

allery, Regent St., Reopens Organ

liphant, F.R.C.O., who has considerable period acting as anist in the Leicester Square e Arch areas, has taken up at the New Gallery, Regent as resident solo organist.
e- to ten-minute interludes, to programme requirements, given. The performance of crest without slides or lime- as a "human" contrast will e, fully appreciated by this smopolitan patrons, and cer- on Oliphant is the organist this in West End style and r.

A. W. O.

Another North London Kinema Goes Musical

A. L. W. Tolliday, manager of the Ritz, Bowes Road, New Southgate (in reality that experienced kinema organist "Tolly," who was at this kinema for over five years prior to the war and whose solos I have often commented upon), writes me that the organ is being again brought into use. Arthur Sudbury was the first guest during October 4 week, Andrew Fenner follows, after which Elise Granados is to play, and finally, in the present series, Gilbert Handey, from Marble Arch, will act as guest.

This is good news, and I wish the venture every success; in fact, I must pay a visit the week the new lady organist is to be at the console as she has, I believe, recently been playing at the Savoy, Enfield, for a period with success and may merit publicity in the ranks of our kinema lady organists.

A. W. O.

One Man—Two Jobs —One Salary

COMMENT has been made in these pages recently on the sad fact that there are many splendid kinema organs silent at the present time, mainly for lack of trained performers to play them. What is one to think, then, when one finds an ex-organist acting as manager in a hall equipped with a fine instrument but not using it? I know of at least one such case, and the explanation seems to be that the proprietary company expects the manager to be his own organist without additional remuneration. This is unfair to both organist-manager and public. Looking after a kinema is a heavy enough job in these difficult days without expecting one individual to add to his burdens by preparing and performing interludes in the show as well. Men with the requisite qualifications and skill would no doubt consent to fill both rôles (particularly if given assistance with the management side of the work) in return for some additional compensation, but to do both tasks for one fee is asking too much. Even a slight increase of remuneration would be well worth while to the owners by providing an additional item of interest in the programme and preventing an expensive piece of equipment from going out of condition.

Meanwhile, unused organs continue to rot. I heard the other day of one which, through neglect, has become waterlogged and will have to receive attention before it can be restored to proper working order. Had there been an organist in charge this would probably not have happened.

C. R. P.

"The Province of Leaders..."

Modern Commerce would be impossible but for the postage stamp we take so much for granted today. Sending a letter before Rowland Hill's Post Office Reform Bill in 1839 was a hazardous and somewhat expensive business and it is surprising to learn that this enterprising and persevering official should have met with so much opposition to what in effect was simply a uniform rate of postage prepaid by an adhesive stamp. It seems simple enough now but like many other good reforms we enjoy today it needed a leader to show the way.

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(*Continued from page 38*)

	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS.	CERT.
		NOTTINGHAM.				
26	10.30 a.m.	Hippodrome	Journey Into Fear...	RKO-Radio	Orson Wells	A
26	10.30 a.m.	News Theatre	The Voice of Terror	G.F.D.	Basil Rathbone	—
26	10.30 a.m.	News Theatre	Always a Bridesmaid	G.F.D.	Andrews Sisters	—
27	10.30 a.m.	Carlton	The Sky's the Limit	RKO-Radio	Fred Astaire	U
27	10.30 a.m.	Scala	Two Tickets for London	G.F.D.	Michele Morgan	—
27	10.30 a.m.	Scala	Follow the Band	G.F.D.	Eddie Quillan	—
28	10.30 a.m.	News House	The Fargo Kid	RKO-Radio	Tim Holt	U
29	10.30 a.m.	News House	Ladies' Day	RKO-Radio	Lupe Velez	—
		SHEFFIELD.				
26	10.30 a.m.	Cinema House	Journey Into Fear...	RKO-Radio	Orson Wells	A
26	10.30 a.m.	Union Street	Holy Matrimony	20th Century-Fox	Gracie Fields	—
27	10.30 a.m.	Hippodrome	The Sky's the Limit	RKO-Radio	Fred Astaire	U
27	10.45 a.m.	Cinema House	Two Tickets for London	G.F.D.	Michele Morgan	—
27	10.30 a.m.	Union Street	Claudia	20th Century-Fox	Dorothy McGuire	—
28	10.30 a.m.	Union Street	The Fargo Kid	RKO-Radio	Tim Holt	U
28	10.45 a.m.	Cinema House	The Voice of Terror	G.F.D.	Basil Rathbone	—
29	10.30 a.m.	Cinema House	Ladies' Day	RKO-Radio	Lupe Velez	—
29	10.30 a.m.	Union Street	Winter Time	20th Century-Fox	Sonja Henie	—

FORTHCOMING TRADE SHOWS

DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS.
		LONDON.			
Thurs., Oct. 21	10.45 a.m.	Rialto	What's Buzzin' Cousin ?	Columbia	Ann Miller
,, ,, 21	10.30 a.m.	Carlton	Let's Face It	Paramount	Bob Hope
Fri., ,, 22	10.45 a.m.	Rialto	Crime Doctor	Columbia	Warner Baxter
Mon., ,, 25	11 a.m.	Own Private Th.	Seven Shorts	Warner	
Tues., ,, 26	10.45 a.m.	Rialto	First Comes Courage	Columbia	Merle Oberon
,, ,, 26	10.30 a.m.	Cambridge	Journey Into Fear	RKO-Radio	Orson Wells
,, ,, 26	10.30 a.m.	Carlton	True to Life	Paramount	Mary Martin
Wed., ,, 27	10.45 a.m.	Rialto	Good Luck Mr. Yates	Columbia	Claire Trevor
,, ,, 27	10.30 a.m.	Own Theatre	Ladies' Day	RKO-Radio	Lupe Velez
,, ,, 27	10.30 a.m.	Own Private Th.	Henry Haunts a House	Paramount	Jimmy Lydon
,, ,, 27	11 a.m.	Cambridge	Divide and Conquer	Anglo-American	
,, ,, 27	2.30 p.m.	G.B. Theatre	Captain Fury	Renown	Brian Aherne
,, ,, 27	10.30 a.m.	Leicester Sq. Th.	The Lamp Still Burns	G.F.D.	Rosamund John
		BIRMINGHAM.			
Tues., Oct. 26	10.30 a.m.	Scala	Journey Into Fear	RKO-Radio	Orson Wells
Wed., ,, 27	10.30 a.m.	West End	The Sky's the Limit	RKO-Radio	Fred Astaire
,, ,, 27	10.30 a.m.	Scala	The Voice of Terror	G.F.D.	Basil Rathbone
,, ,, 27	10.30 a.m.	Scala	Always a Bridesmaid	G.F.D.	Andrews Sisters
,, ,, 27	10.30 a.m.	Futurist	Divide and Conquer	Anglo-American	
Thur., ,, 28	10.30 a.m.	Tatler	The Fargo Kid	RKO-Radio	Tim Holt
,, ,, 28	10.30 a.m.	Scala	Heaven Can Wait	20th Century-Fox	Gene Tierney
Fri., ,, 29	10.30 a.m.	Tatler	Ladies' Day	RKO-Radio	Lupe Velez
,, ,, 29	10.30 a.m.	Scala	Two Tickets for London	G.F.D.	Michele Morgan
,, ,, 29	10.30 a.m.	Scala	Follow the Band	G.F.D.	Eddie Quillan
		CARDIFF.			
Tues., Oct. 26	10.30 a.m.	Empire	Journey Into Fear	RKO-Radio	Orson Wells
,, ,, 26	10.45 a.m.	Odeon	Winter Time	20th Century-Fox	Sonja Henie
,, ,, 26	10.30 a.m.	Park Hall	The Voice of Terror	G.F.D.	Basil Rathbone
,, ,, 26	10.30 a.m.	Park Hall	Always a Bridesmaid	G.F.D.	Andrews Sisters
Wed., ,, 27	10.30 a.m.	Odeon	The Sky's the Limit	RKO-Radio	Fred Astaire
,, ,, 27	10.30 a.m.	Park Hall	Two Tickets for London	G.F.D.	Michele Morgan
,, ,, 27	10.30 a.m.	Park Hall	Follow the Band	G.F.D.	Eddie Quillan
Thur., ,, 28	10.30 a.m.	Park Hall	The Fargo Kid	RKO-Radio	Tim Holt
Fri., ,, 29	10.30 a.m.	Park Hall	Ladies' Day	RKO-Radio	Lupe Velez
,, ,, 29	10.30 a.m.	Odeon	Divide and Conquer	Anglo-American	
		GLASGOW.			
Tues., Oct. 26	10.30 a.m.	Picture House	Journey Into Fear	RKO-Radio	Orson Wells
,, ,, 26	10.30 a.m.	Playhouse	The Voice of Terror	G.F.D.	Basil Rathbone
,, ,, 26	10.30 a.m.	Playhouse	Always a Bridesmaid	G.F.D.	Andrews Sisters
Wed., ,, 27	10.30 a.m.	La Scala	The Sky's the Limit	RKO-Radio	Fred Astaire
,, ,, 27	10.39 a.m.	Regal	Two Tickets for London	G.F.D.	Michele Morgan
,, ,, 27	10.30 a.m.	Regal	Follow the Band	G.F.D.	Eddie Quillan
,, ,, 27	10.30 a.m.	Regent	Schweik's New Adventures	Coronel	Lloyd Pearson
Thur., ,, 28	10.30 a.m.	Regent	The Fargo Kid	RKO-Radio	Tim Holt
Fri., ,, 29	10.30 a.m.	Regent	Ladies' Day	RKO-Radio	Lupe Velez
,, ,, 29	10.30 a.m.	Scala	Divide and Conquer	Anglo-American	
		LEEDS.			
Tues., Oct. 26	10.30 a.m.	Scala	Journey Into Fear	RKO-Radio	Orson Wells
,, ,, 26	10.30 a.m.	Tower	The Man From Down Under	M-G-M	Charles Laughton
Wed., ,, 27	10.30 a.m.	Odeon	The Sky's the Limit	RKO-Radio	Fred Astaire
,, ,, 27	10.45 a.m.	Tower	The Voice of Terror	G.F.D.	Basil Rathbone
Thur., ,, 28	10.30 a.m.	Tatler	The Fargo Kid	RKO-Radio	Tim Holt
,, ,, 28	10.45 a.m.	Tower	Two Tickets for London	G.F.D.	Michele Morgan
Fri., ,, 29	10.30 a.m.	Tatler	Ladies' Day	RKO-Radio	Lupe Velez
,, ,, 29	10.45 a.m.	Tower	Divide and Conquer	Anglo-American	
		LIVERPOOL.			
Tues., Oct. 26	10.30 a.m.	Trocadero	Journey Into Fear	RKO-Radio	Orson Wells
,, ,, 26	10.30 a.m.	Futurist	The Voice of Terror	G.F.D.	Basil Rathbone
,, ,, 26	10.30 a.m.	Futurist	Always a Bridesmaid	G.F.D.	Andrews Sisters
Wed., ,, 27	10.30 a.m.	Forum	The Sky's the Limit	RKO-Radio	Fred Astaire
,, ,, 27	10.30 a.m.	Scala	Two Tickets for London	G.F.D.	Michele Morgan
,, ,, 27	10.30 a.m.	Scala	Follow the Band	G.F.D.	Eddie Quillan
Thur., ,, 28	10.30 a.m.	Scala	The Fargo Kid	RKO-Radio	Tim Holt
,, ,, 28	10.30 a.m.	Majestic	Divide and Conquer	Anglo-American	
Fri., ,, 29	10.30 a.m.	Futurist	Ladies' Day	RKO-Radio	Lupe Velez
		MANCHESTER.			
Tues., Oct. 26	10.30 a.m.	Gaumont	Journey Into Fear	RKO-Radio	Orson Wells
,, ,, 26	10.30 a.m.	Theatre Royal	Two Tickets for London	G.F.D.	Michele Morgan
,, ,, 26	10.30 a.m.	Theatre Royal	Follow the Band	G.F.D.	Eddie Quillan
Wed., ,, 27	10.30 a.m.	Odeon	The Sky's the Limit	RKO-Radio	Fred Astaire
,, ,, 27	10.30 a.m.	Theatre Royal	Divide and Conquer	Anglo-American	
,, ,, 27	10.45 a.m.	Gaiety	Good Morning Judge	G.F.D.	Dennis O'Keefe
Thur., ,, 28	10.30 a.m.	Gaiety	The Fargo Kid	RKO-Radio	Tim Holt
Fri., ,, 29	10.30 am..	Gaiety	Ladies' Day	RKO-Radio	Lupe Velez
		NEWCASTLE.			
Tues., Oct. 26	10.30 a.m.	Queens	Journey Into Fear	RKO-Radio	Orson Wells
Wed., ,, 27	10.30 a.m.	Odeon	The Sky's the Limit	RKO-Radio	Fred Astaire
,, ,, 27	10.30 a.m.	Essoldo	The Voice of Terror	G.F.D.	Basil Rathbone
,, ,, 27	10.30 a.m.	Essoldo	Always a Bridesmaid	G.F.D.	Andrews Sisters
Thur., ,, 28	10.30 a.m.	Tatler	The Fargo Kid	RKO-Radio	Tim Holt
,, ,, 28	10.30 a.m.	Essoldo	Divide and Conquer	Anglo-American	
Fri., ,, 29	10.30 a.m.	Tatler	Ladies' Day	RKO-Radio	Lupe Velez
,, ,, 29	10.30 a.m.	Essoldo	Two Tickets for London	G.F.D.	Michele Morgan
,, ,, 29	10.30 a.m.	Essoldo	Follow the Band	G.F.D.	Eddie Quillan

(Continued at foot of page 37)

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of the vacancies for women ed in our columns relates to a between 18 and 40 INCLUSIVE such a woman (a) has living r a child of hers under the age b) is registered under the Blind Act; or (c) has a Ministry of Permit to allow her to obtain ment by individual effort."

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CTIONIST required, preferably nt viewing and double-head ; hours 9-6; West End. Also Assistant. National work.— 62, Kinematograph Weekly.

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SITUATIONS WANTED (Contd.)

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CHIEF (SUPERS) OR MANAGER-PROJECTIONIST (34), GRADE III; W.E., B.T.H., RCA; 18 YEARS' EXPERIENCE; BIRMINGHAM DISTRICT; URGENT; SALARY ACCORDING TO POSITION OFFERED.—N., BOX 664, KINEMATOGRAPH WEEKLY.

MANAGING Director of specialised circuit just disposing of its kinematograph theatre interests is anxious to place the services of the Circuit Booking and General Manager, who has rendered excellent service and is thoroughly recommended.—Replies in strict confidence through the company, c/o P., Box 666, Kinematograph Weekly.

APPOINTMENT required as Manager small kinema, or Assistant, relief management; circuit experience; public school education; single; exempt; disengaged; distance no object; references. —Offers, H. Modbury, 149, Lymington Road, Torquay.

CHIEF (42), KEEN AND COMPETENT, DESIRES CHANGE; LIFELONG EXPERIENCE; PRESENT COMPANY TEN YEARS; MUST BE GOOD-CLASS HALL; PERMANENT.—H., BOX 659, KINEMATOGRAPH WEEKLY.

CHIEF Operator, W.E., B.T.H., RCA, young and ambitious, now running 1,500-seater modern kinema in Birmingham, invites offers of similar position in Wales; coastal town preferred; single and exempt; any projectors or arcs; can also arrange good Second at later date if required.—O., Box 665, Kinematograph Weekly.

SITUATIONS WANTED (Contd.)

ADVERTISER, 25 years' kinema, power station experience, first-class mech. and elec. knowledge, seeks suitable position.—K., Box 661, Kinematograph Weekly.

ADVERTISER (30), EXEMPT, EXPERIENCED STAGE PRESENTATION, PUBLICITY, EXPLOITATION AND VARIETY BOOKING, SEEKS CHANGE WHERE HARD WORK, PERSONALITY AND ABILITY MAY BE MORE PROGRESSIVE THAN PRESENT POSITION.—M., BOX 663, KINEMATOGRAPH WEEKLY.

THEATRE SEATS

TIP-UP Seats wanted. Also Standards. Seats repaired and re-covered.—R. Bovilsky, Cinema Seating Specialist, 34, Batson Street, Govanhill, Glasgow, S.2.

KINEMAS FOR SALE

TWO Kinemas for disposal (North of England); good seating capacity, leases, low rental; reasonable premium required. Particulars to Principals only. —C., Box 644, Kinematograph Weekly.

£15,000 FREEHOLD; modern Kinema with Dance Hall and several Shops; going concern; income producing; particulars given to principals enclosing usual banker's references.—R., Box 668, Kinematograph Weekly.

KINEMAS WANTED

NO COMMISSION REQUIRED.—B. Jackson, F.V.A. (Cinema Theatre and Estate Agent), is being retained by special client to negotiate several kinemas. Will owners please communicate, in confidence, 8, Imperial Arcade Buildings, Western Road, Brighton?

BOOKS

"IN DEFENSE OF MOOVIE," an intelligent person's guide to film and show business, by Sir Philip Sidney, 1581. Transcribed and modernised by E. W. and M. M. Robson. 2s. 6d., postage 4d. —Pillans and Wilson, Publishers, Edinburgh.

FILMS

FILM scrap wanted for the recovery of nitrate and acetate cellulose; photographers' films and stills also wanted.—Send particulars to Lloyd's (Dept. K.W.), 72, Bridge Street, Christchurch, Hants.

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WANTED, Rotary Convertor, any size. Mail us nameplate details. — Hull, 221, City Road, London, E.C.1.

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October 21, 1943

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MARTIN
FRANCHOT
TONE
DICK
POWELL
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TRUE
TO LIFE

WITH
MABEL PAIGE · WILLIAM DEMAREST
DIRECTED BY GEORGE MARSHALL
SCREEN PLAY BY DON HARTMAN
AND HARRY TUGEND

TRADE SHOW
CARLTON
THEATRE
TUES. OCT. 26. 10.30

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